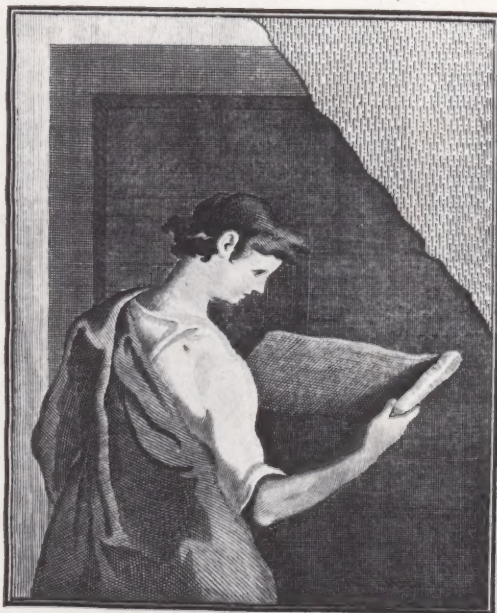
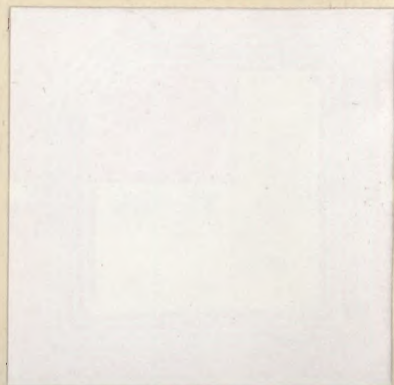


Vol. 17. 17. 17

16/67

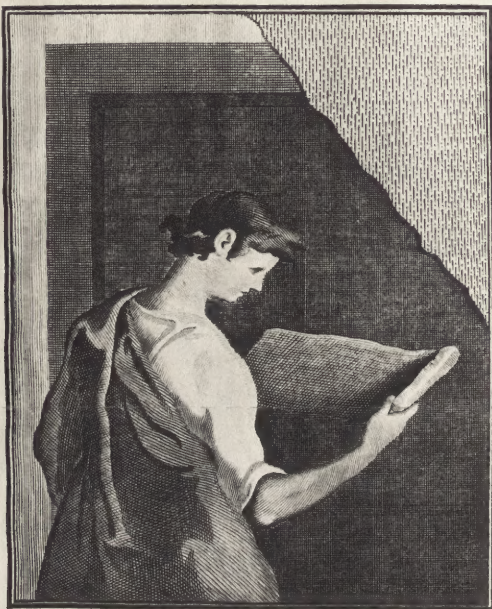


THE J. PAUL GETTY MUSEUM LIBRARY





7.4.



THE J. PAUL GETTY MUSEUM LIBRARY

ART IN AMERICA

AN ILLUSTRATED QUARTERLY

VOLUME ONE
MCMXIII

EDITED BY
WILHELM R. VALENTINER

Dr Metropolitan Museum



PERIOD.
N
1
A65
v.1

NEW YORK
FREDERIC FAIRCHILD SHERMAN
1790 BROADWAY

Copyright, 1913, by
FREDERIC FAIRCHILD SHERMAN

INDEX OF AUTHORS

	PAGE
BELL, HAMILTON	
TWO FIGURES OF THE TANG DYNASTY	129
"IMPERIAL" SUNG POTTERY	182
BERENSON, BERNHARD	
A NATIVITY AND ADORATION OF THE SCHOOL OF PIETRO CAVALLINI IN THE COLLECTION OF MR. JOHN G. JOHNSON	17
BODE, WILHELM	
THE EARLIEST DATED PAINTING BY REMBRANDT OF THE YEAR 1626	3
ADDITIONAL NOTES ON EARLY PAINTINGS BY REM- BRANDT	109
THE PORTRAIT BY GIORGIONE IN MR. ALTMAN'S COLLECTION	225
BRECK, JOSEPH	
PAINTINGS AND DRAWINGS BY TIEPOLO IN THE METROPOLITAN MUSEUM	8
A TRECENTO PAINTING IN CHICAGO	112
A BRONZE RELIEF BY ALESSANDRO LEOPARDI	125
A BRONZE BUST OF POPE BENEDICT XIV	275
BREDIUS, ABRAHAM	
ANOTHER EARLY REMBRANDT	276
COX, KENYON	
ON CERTAIN PORTRAITS GENERALLY ASCRIBED TO GIORGIONE	115
FORBES, EDWARD W.	
AN ALTARPIECE BY BENVENUTO DI GIOVANNI	170
FRIEDLÄNDER, MAX J.	
CONRAD FABER: PAINTER OF THE PATRICIANS OF FRANKFORT IN THE SECOND QUARTER OF THE SIXTEENTH CENTURY	143
FRIEDLEY, DURR	
A RENAISSANCE WINDOW	136

	PAGE
GALLATIN, A. E.	
WHISTLER: THE SELF-PORTRAITS IN OIL	151
HADELN, DETLEV BARON VON	
PICTURES BY VERONESE IN THE COLLECTION OF RUDOLF THE SECOND	234
JACCACI, AUGUST F.	
FIGURE PIECES OF COROT IN AMERICA, I	77
LOGA, VALERIAN VON	
THE SPANISH PICTURES OF SIR WILLIAM VAN HORNE'S COLLECTION IN MONTREAL	92
MATHER, JR., FRANK JEWETT	
THREE CASSONE PANELS BY MATTEO DA SIENA	24
A MADONNA BY CARLO CRIVELLI	48
A STARNINA ATTRIBUTION	179
DRAWINGS IN BOWDOIN COLLEGE	244
MARQUAND, ALLAN	
A TERRACOTTA BUST OF FRANCOIS I	39
SOME WORKS BY DONATELLO IN AMERICA	211
MAYER, AUGUST L.	
TWO PORTRAITS BY VELASQUEZ	253
RICHTER, GISELA M. A.	
A ROMAN BRONZE BUST	120
ROBERTS, W.	
TWO CONVERSATION PIECES BY HOGARTH	104
SIMONSON, GEORGE A.	
GUARDI'S DRAWINGS AND THEIR RELATION TO HIS PAINTINGS	264
VALENTINER, WILHELM R.	
ESAIAS BOURSSE	30
TAPESTRIES FROM DESIGNS BY BERNAERT VON ORLEY	53
ON THE BEGINNING OF MAJOLICA IN TUSCANY	58
MRS. LYDIG'S LIBRARY	65
RUBENS AND VAN DYCK IN MR. P. A. B. WIDENER'S COLLECTION	158
AN EARLY FORGER	195

INDEX OF SUBJECTS*

	PAGE
AMERICAN ART:	
WHISTLER— <i>Whistler: The Self-Portraits in Oil.</i> By A. E. GALLATIN.....	151
CHINESE ART:	
Two Figures of the Tang Dynasty. By HAMILTON BELL	129
"Imperial" Sung Pottery. By HAMILTON BELL.....	182
DUTCH AND FLEMISH ART:	
ANTONIO MORO— <i>Mrs. Lydig's Library.</i> By WIL- HELM R. VALENTINER.....	65
REMBRANDT— <i>The Earliest Dated Painting by Rem- brandt of the Year 1626.</i> By WILHELM BODE....	3
REMBRANDT— <i>Additional Notes on Early Paintings by Rembrandt.</i> By WILHELM BODE.....	109
REMBRANDT— <i>Another Early Rembrandt (?)</i> . By ABRAHAM BREDIUS	276
ESAIAS BOURSSE— <i>Esaias Boursse.</i> By WILHELM R. VALENTINER	30
RUBENS, VAN DYCK— <i>Rubens and Van Dyck in Mr. P. A. B. Widener's Collection.</i> By WILHELM R. VALENTINER	158
DECORATIVE ARTS:	
TAPESTRY— <i>Tapestries from Designs by Bernaert von Orley.</i> By WILHELM R. VALENTINER	53
ENGLISH ART:	
HOGARTH— <i>Two Conversation Pieces of Hogarth.</i> By W. ROBERTS	104
FRENCH ART:	
COROT— <i>Figure Pieces of Corot in America, I.</i> By AUGUST F. JACCACI	77

*The items are arranged in the following order: Subject, title of article, author, under the main heading of countries.

	PAGE
GERMAN ART:	
CONRAD FABER— <i>Conrad Faber: Painter of the Patri- cians of Frankfort in the Second Quarter of the Sixteenth Century.</i> By MAX J. FRIEDLANDER...	143
LORRAINE WINDOW OF 1531— <i>A Renaissance Window.</i> By DURR FRIEDLEY.....	136
ITALIAN ART:	
CLASSICAL ART— <i>A Roman Bronze Bust.</i> By GISELA M. A. RICHTER	120
PAINTINGS:	
SCHOOL OF DUCCIO— <i>A Trecento Painting in Chicago.</i> By JOSEPH BRECK	112
SCHOOL OF PIETRO CAVALLINI— <i>A Nativity and Adora- tion of the School of Pietro Cavallini in the Collec- tion of Mr. John G. Johnson.</i> By BERNHARD BE- RENSON	17
STARNINA— <i>A Starnina Attribution.</i> By FRANK J. MATHER, JR.	179
BENVENUTO DI GIOVANNI— <i>An Altarpiece by Benvenuto di Giovanni.</i> By EDWARD W. FORBES.....	170
MATTEO DA SIENA— <i>Three Cassone Panels.</i> By FRANK J. MATHER, JR.	24
CARLO CRIVELLI— <i>A Madonna by Carlo Crivelli.</i> By FRANK J. MATHER, JR.	48
GIORGIONE, TITIAN— <i>On Certain Portraits Generally Ascribed to Giorgione.</i> By KENYON COX	115
GIORGIONE, TITIAN— <i>Portrait of a Venetian Nobleman by Giorgione in the Altman Collection.</i> By WIL- HELM BODE	225
PONTORNO, POCCETTO, FARINATO, PORDENONE, SEBAS- TIANO RICCI, PARMIGIANINO— <i>Drawings by Old Masters at Bowdoin College.</i> By FRANK J. MATHER, JR.	244

	PAGE
LUCA GIORDANO— <i>An Early Forger.</i> By WILHELM R. VALENTINER	195
TINTORETTO— <i>Mrs. Lydig's Library.</i> By WILHELM R. VALENTINER	65
VERONESE— <i>Paintings by Veronese from the Collection of Rudolf the Second.</i> By DETLEV BARON VON HADELN	234
TIEPOLO— <i>Paintings and Drawings by Tiepolo in the Metropolitan Museum.</i> By JOSEPH BRECK.....	8
GUARDI— <i>Guardi's Drawings and Their Relation to His Paintings.</i> By GEORGE A. SIMONSON.....	264
SCULPTURES:	
DONATELLO— <i>Some Works by Donatello in America.</i> By ALLAN MARQUAND	211
SCHOOL OF THE DELLA ROBBIA— <i>A Terracotta Bust of François I.</i> By ALLAN MARQUAND	39
ALESSANDRO LEOPARDI— <i>A Bronze Relief by Alessandro Leopardi.</i> By JOSEPH BRECK	125
DOMENICO POGGINI, BRONZE STATUETTES— <i>Mrs. Lydig's Library.</i> By WILHELM R. VALENTINER	65
PIETRO BRACCI— <i>A Bronze Bust of Pope Benedict XIV.</i> By JOSEPH BRECK	275
DECORATIVE ARTS:	
MAJOLICA— <i>On the Beginning of Majolica in Tuscany.</i> By WILHELM R. VALENTINER.....	58
FURNITURE— <i>Mrs. Lydig's Library.</i> By WILHELM R. VALENTINER	65
SPANISH ART:	
ORRENTE, CONTRERAS, LABRADOR, MAZO, VELASQUEZ, ZURBARAN, GRECO, MURILLO, GOYA— <i>The Spanish Pictures of Sir William Van Horne's Collection in Montreal.</i> By VALERIAN VON LOGA.....	92
VELASQUEZ— <i>Two Portraits by Velasquez.</i> By AUGUST L. MAYER	253
VELASQUEZ (?)— <i>Drawings by Old Masters at Bowdoin College, I.</i> By FRANK J. MATHER, JR.	244



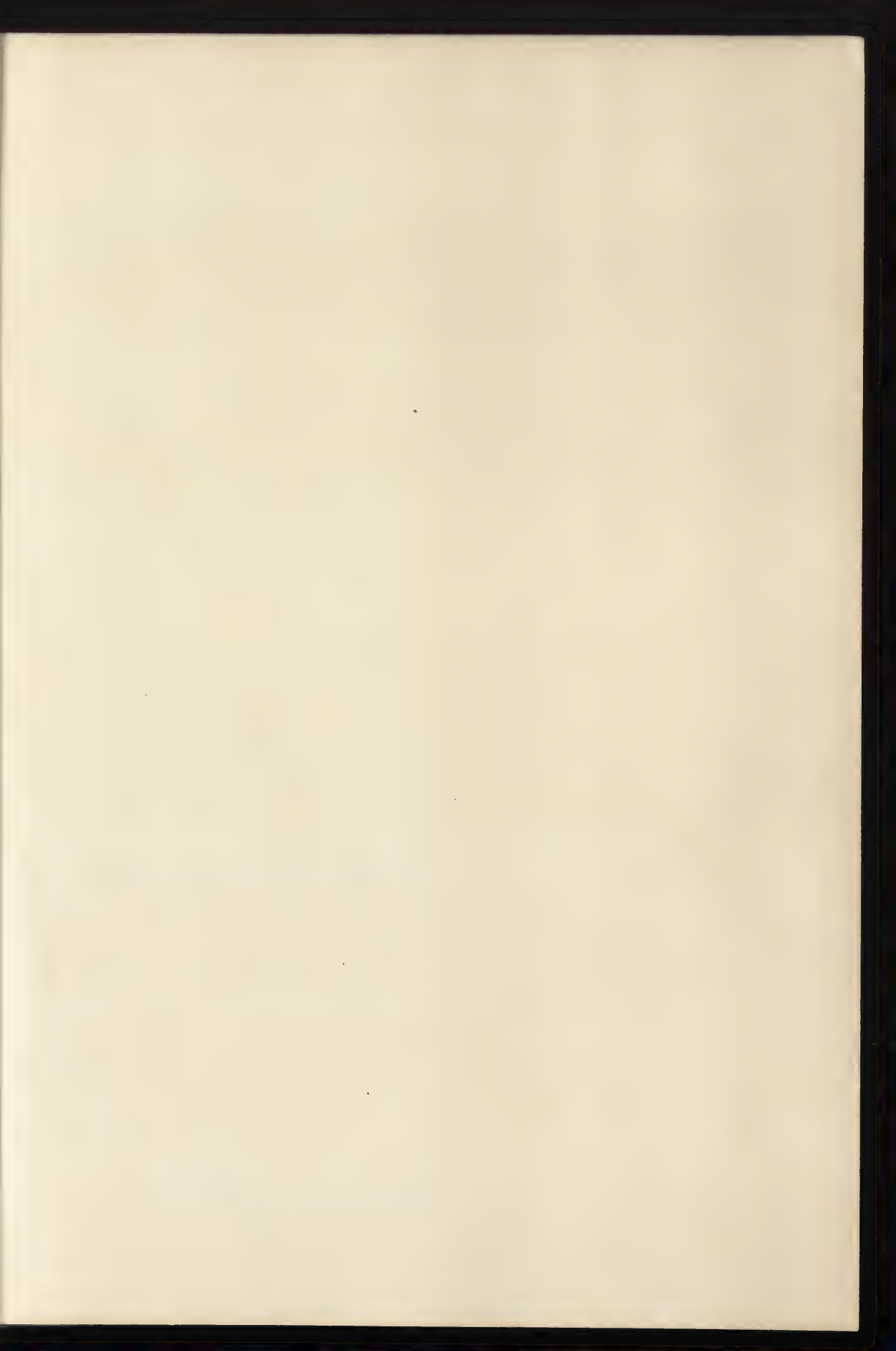




Fig. 1. REMBRANDT: TOBIAS AND HIS WIFE.

In private possession.

ART IN AMERICA · AN ILLUSTRATED QUARTERLY · VOLUME I NUMBER 1 · JANUARY MCMXIII

THE EARLIEST DATED PAINTING BY REMBRANDT
OF THE YEAR 1626 · BY WILHELM BODE

WHEN, about ten years ago, I endeavored to identify the youthful works of Rembrandt, and to trace clearly and in detail the development of the young artist up to the time of his removal to Amsterdam in 1631-32, the earliest paintings I could adduce were a few works dated 1627, of which the Paul in Captivity (now in the Stuttgart Gallery) already had been known from the time of its sale at the dispersal of the Pommersfelden collection in Paris, 1867. All these youthful works, even the earliest of 1627, show the characteristic quality of Rembrandt's art—the strong light and dark in distinct masses. They are differentiated to a marked degree thereby from the paintings by his teacher, Pieter Lastman, to whom, on the other hand, he is still closely related at many points, in his choice of motive, his composition, his costumes, and his accessories. He, in fact, by preference and perhaps from feelings of gratitude, occasionally held to his teacher's example even up to his old age, albeit no other artist was so ready and diverse and, at the same time, so profound in the moulding of his ideas.

Several years ago, a picture that came from the Hague appeared under Rembrandt's name in a private collection at Prague. It represented the prophet Balaam (Fig. 2) and not only in conception, composition, type, and even drawing, but in lighting as well, showed as clearly as possible its derivation from Lastman. Since it did not seem to bear a signature, the picture, now in the collection of the late Mr. Ferdinand Hermann of New York, was doubted on various sides, with great injustice, since a couple of other pictures of quite similar character and with the same strong Lastman influence, are both signed and dated, and since the signature and date (as I have been told) have been found also on this picture in the meantime. One of the paintings in the same style containing many small figures, and representing David bringing the head

of Goliath to Saul before an assembled company, was brought to me from England three or four years ago for authentication.¹ The signature is so clearly legible that its genuineness as a Rembrandt autograph is placed beyond question, while the less easily deciphered date appears to be 1627. In comparison with the Balaam, this picture is free in handling and more skilful in grouping, while the drawing is fluently, almost sketchily executed.

Another picture, the old Tobias and his wife who brings to him the stolen goat, is at present in the Kaiser Friedrich Museum for restoration at the hands of Professor Hauser. (Fig. 1.) It belongs to a collector outside of Germany whose name has not been made known to me. Through the cleaning Rembrandt's monogram (contracted to R H without the L as yet) and the date 1626 were revealed. As there can be no doubt about the reading of this date, it is most probable that the reading of the same date on the Balaam, which is less clearly visible, is correct, especially as the two paintings correspond in execution. The Tobias and the Balaam are, therefore, the first certain works of this year and the earliest authenticated works by Rembrandt's hand. The Tobias conforms to his whole style. It is still very immature, in places positively weak, and shows throughout the influence of his teacher Lastman. Although the scene is placed in an interior room, he does not as yet consider giving more charm to the composition by the arrangement of light and shade, but illumines his figure with full, flat daylight. The figures, although in sentiment they have the intensity of his later works, are also drily and vacantly expressed by the thick plastered pigment. Rembrandt reproduced the motive nearly twenty years later in a small picture which is in the Kaiser Friedrich Museum. How empty, how stiff and inexpressive, how weak in drawing, and immature in conception this picture of 1626 appears beside the similar performance of 1645! But, like the two pictures mentioned above, it is in the highest degree valuable to us, enabling us to become acquainted with the course of the artist's development; to see how he first by gradual degrees overturned the teachings of a worthy, but undistinguished artist; how he thence found his own path to a wholly individual and original art which has never been surpassed in pictorial effect, or equalled in emotional depth.

In connection with these earlier works of the artist's youth, let

1. Reproduced in *Zeitschrift für bildende Kunst*, 1909.



Fig. 2. REMBRANDT: BALAAM AND THE ASS.
Collection of the late Mr. Ferdinand Hermann, New York.



me say a word concerning the value and authenticity of these early pictures by Rembrandt. While a few decades ago they might have been bought for very little, even though they were signed, at the present many times as much would be offered and paid, as well, for the least distinguished of these little study heads. This does not imply a corresponding artistic worth; and on that very account such prices are altogether unjustifiable, since, either as practice or to fulfill commissions, the skilful pupils of Rembrandt's studio, especially Gerard Dou, frequently reproduced just such pictures, and could make copies that very easily deceive the observer. Nearly every year such copies come to light, and, if the originals were not known, they would unquestionably, or at least with great probability, be taken for Rembrandt's own work, and every once in so often an original by the master appears, for which some such school copy long has stood. In this way, a so-called copy of a portrait of the father of Rembrandt was sold quite cheaply a year ago in a London auction, and, after the cleaning, it turned out to be the signed original of the excellent picture in the Neumann gallery in London, which, up to that time, had generally been considered genuine. A similar situation occurred earlier in regard to the portrait of the artist with a poodle, in the Schickler Collection in Paris, when it was placed side by side with the original in the Petit Palais in Paris, of the date 1631, and to the portrait supposed to be of Rembrandt's Sister in the possession of Mr. W. Alexander of London, which is a school copy after the picture in the Stockholm gallery, and to the various school reproductions of the big Flora in the Duke of Buccleugh's possession. Even a thoroughly undistinguished picture of Rembrandt's very earliest period, the Scholar, has found its copyist, since a picture in a private collection in Vienna, which up to this time has been considered an original, in all probability will be degraded to the rank of a copy by Gerard Dou, after the painting in the possession of Mr. Fairfax Murray in London.

PAINTINGS AND DRAWINGS BY TIEPOLO IN THE METROPOLITAN MUSEUM • BY JOSEPH BRECK

AMONG the most important paintings by Giovanni Battista Tiepolo in this country must surely be counted the three works purchased in 1871 by the Metropolitan Museum of Art, representing *The Crowning with Thorns*, *The Sacrifice of Abraham*, and *The Investiture of Bishop Harold von Hochheim as Duke of Franconia*, this last, a study for the well-known decorative painting in Würzburg. They have received, however, but little attention from students of this great master of the Venetian school in the eighteenth century. Molmenti¹ does not mention the paintings in question, and Eduard Sack,² Tiepolo's latest biographer, although he includes them in his list, betrays his unfamiliarity with the pictures by several inaccurate statements. Under these conditions, the following notes upon the three paintings purchased in 1871 may be welcome. To these comments I shall add a brief description of the drawings by Giovanni Battista and Domenico Tiepolo in the Museum's collection, and notes upon two unpublished paintings, one an original sketch by Giovanni Battista, and the other, a school copy of a lost original by the same artist, which form part of the post-Gothic section of the Georges Hoentschel Collection, presented to the Museum in 1907 by Mr. J. Pierpont Morgan.

PAINTINGS BY GIOVANNI BATTISTA TIEPOLO

I. THE INVESTITURE OF BISHOP HAROLD VON HOCHHEIM AS DUKE OF FRANCONIA BY THE EMPEROR FREDERICK I. (Fig. 3)

On canvas. h. 27½ in., w. 19½ in.

This painting, which is designated in the Museum's Catalogue of Paintings, edition of 1905, with addenda, No. 96, as the *Triumph of Ferdinand III*, a title repeated by Mr. Berenson in his *Venetian Painters*, is clearly an elaborate study for the fresco in the Kaisersaal of the Residenz at Würzburg representing the investiture of Bishop Harold von Hochheim as Duke of Franconia. The study differs from the finished painting in several particulars. The architectural background is given greater importance in the sketch; many of the secondary figures are different; and two musicians, one a trumpeter and the other a fifer, have been substituted for

1. P. Molmenti: *G. B. Tiepolo, La sua Vita e le sue Opere*. Milan, 1909.

2. E. Sack: *Giambattista und Domenico Tiepolo, ihr Leben und ihre Werke*. Hamburg, 1910.



Fig. 3. GIOVANNI BATTISTA TIEPOLO:
THE INVESTITURE OF BISHOP HAROLD VON HOCHHEIM AS DUKE OF FRANCONIA.
Metropolitan Museum, New York.



the dog who appears in the foreground at the right in the fresco. The hastiest comparison, however, will establish the intimate connection between the two paintings. The Würzburg fresco is signed and dated 1752; the study in the Metropolitan may consequently be assigned to about 1751-52. It was purchased by the Museum in 1871, having been acquired in France. Few paintings have more charm than this study, which appeals in no uncertain way to all those who love the luxurious blond harmonies of Tiepolo's color, his mellow light and luminous shade woven together in intricate pattern, his spontaneity and superb assurance.

Since the dimensions are the same, I presume it is to this study, which is not described elsewhere in his book, that Dr. Sack¹ refers when he credits the Museum in his list of paintings by Giovanni Battista (No. 555) with a painting entitled S. Ferdinand III, the Conqueror of the Moors, stating that the picture bearing this title in the Museum's collection is in reality a sketch for the Budapest painting of S. James with the Banner. No such picture, however, is owned by the Museum.

2. CHRIST CROWNED WITH THORNS. (Fig. 4).

On canvas. h. 30 in., w. 34 in.

This is a replica of a painting in the Seeger Collection at Berlin. There is a companion piece representing Christ in the Garden of Gethsemane in the same collection. A workshop copy of the Crowning with Thorns is said to be in the Museum at Vicenza. The painting in the Metropolitan, which was acquired in France, having formerly been in the collection of the Duchesse de Berri, is accepted as the work of Giovanni Battista Tiepolo by Berenson and Sack. The prevailing tone is a rich orange-brown, a golden setting, as it were, for the jewel-like passages of light color, the blue sky, the red and silver banners, the yellow robes of the figures at the left, the blue and white mantle of Christ and the marble columns, warmed by the sunlight of late afternoon.

3. THE SACRIFICE OF ABRAHAM. (Fig. 5)

On canvas. h. 16¾ in. w. 20½ in.

The art of Tiepolo in its most engaging aspect is exemplified in this brilliant little sketch. The silvery flesh tones of the boy's nude body contrast effectively with the red and white of his draperies and the autumnal yellow-brown of Abraham's gown. The angel at

1. E. Sack; *Op. cit.* p. 184, Nos. 303, 304.

the left, a particularly gracious figure seen against the turquoise sky, introduces a passage of cool and exquisite color with the pearl gray of his robe, which is balanced at the right by the shadowy, blue-green of the foliage. This painting was purchased by the Museum in 1871; it was formerly in the collection of the Duchesse de Berri.

That Domenico Tiepolo had his great moments I grant readily, but I hesitate to follow Dr. Sack in attributing this masterly little sketch to the talented son of Giovanni Battista. In listing this painting among Domenico's works for the year 1753, Dr. Sack gives as his authorities Mr. Berenson's *Venetian Painters* and an article by Paul Leroi, *Italia farà da se*, which appeared in *L'Art*, 1876, vol. IV, p. 320. As to Mr. Berenson, I have failed to find any edition of *Venetian Painters* in which this painting is attributed otherwise than to Giovanni Battista Tiepolo. The article by M. Leroi contains a casual reference to the picture. The writer remarks that he was familiar with two paintings acquired in France by the Metropolitan Museum, one of these was the work of the elder Tiepolo, and the other, representing the Sacrifice of Abraham, was by Domenico Tiepolo. The painting is attributed in Museum's Catalogue, No. 105, to Giovanni Battista Tiepolo.

4. AN ALLEGORY. Sketch for a ceiling decoration. (Fig. 6)
On canvas. h. 20 $\frac{7}{8}$ in. w. 15 $\frac{3}{8}$ in.

This appears to be an early study for the ceiling painting originally in the Palazzo Barbarigo, Venice, representing, according to Sack, "Nobility and Virtue," or, according to Molmenti, "Prudence and Fortitude." It dates about 1740. Another sketch for this painting, which is virtually repeated on the ceiling of the Palazzo Caiselli in Udine and in the Villa Cordellina, Montecchio, exists in the Poldi-Pezzoli Museum in Milan. I believe the sketch in the Metropolitan to be earlier, a first thought as it were. There are many differences between it and the finished painting. In the sketch, the seated figure holds the statuette in her right hand instead of in her left, and the attendant Virtue, holding her spear awkwardly away from her body, is less gracefully posed. The despairing figure in the foreground, although of the same importance in the composition, is materially different in pose. The supplementary figures indicated in the background of the sketch have been omitted from the final version. The authorship of Giovanni Battista is attested, apart from the obvious connection of the sketch



Fig. 4. GIOVANNI BATTISTA TIEPOLO: CHRIST CROWNED WITH THORNS.
Metropolitan Museum, New York.



Fig. 5. GIOVANNI BATTISTA TIEPOLO: THE SACRIFICE OF ABRAHAM.
Metropolitan Museum, New York.

with the Barbarigo painting, by the free and masterly character of the brush work, the characteristic color scheme, and the boldness and fertility of the invention. As it has been said, this sketch was included in that part of the Hoentschel Collection given to the Museum in 1907 by Mr. J. Pierpont Morgan. It is now exhibited in the Wing of Decorative Arts, Gallery F. 14.

SCHOOL OF GIOVANNI BATTISTA TIEPOLO

5. A VISION OF THE TRINITY

On canvas. h. 29 $\frac{7}{8}$ in., w. 22 $\frac{1}{4}$ in.

Surrounded by angels, God the Father, Christ bearing his Cross, and the Holy Spirit in the form of a dove, appear in a vision to a kneeling Pope (S. Gregory the Great?) who folds his hands in prayer. This painting, part of the same collection as No. 4, is also exhibited in Gallery F. 14. I consider it a good workshop copy in reduced size of a lost original of Giovanni Battista Tiepolo. According to Dr. Sack, another old copy¹ on wood, perhaps by Urlaub, is in Munich in the collection of Professor Alois Hauser, who obtained it from a dealer in Würzburg. It is tempting to see in our piece a study by Giovanni Battista for the lost picture, but heaviness of color and execution makes this impossible.

Before passing on to a discussion of the drawings by Tiepolo in the Museum, I may add here that Dr. Sack attributes to the elder Tiepolo a painting of Esther before Ahasuerus (Fig. 6), given to the Museum in 1894 by Mr. H. G. Marquand. This is an obvious error in attribution, which, I am sure, Dr. Sack would be the first to admit were he to see the picture. The figures are short and dumpy, the coloring conventional, and the composition quite without Tiepolo's cleverness. In the Museum's catalogue, this painting, No. 229, is accredited to Sebastiano Ricci. This much, at least, is certain, the painting is not by Tiepolo nor even in his manner.

It is perhaps not generally known that the Metropolitan Museum possesses a fairly large collection of drawings by old masters of different schools. In 1880 Mr. Cornelius Vanderbilt presented the Museum with six hundred and seventy drawings, and a few years later, in 1887, Mr. Cephas G. Thompson gave a smaller collection of about two hundred drawings. A brief and uncritical

1. E. Sack : *Op. cit.* No. 348. The painting is called here, "The vision of S. Bonaventura," but as the kneeling figure is clearly a Pope this can hardly be correct.



Fig. 6. GIOVANNI BATTISTA TIEPOLO:
AN ALLEGORY. Sketch for a ceiling painting.
Metropolitan Museum, New York.



Fig. 6. ATTRIBUTED TO SEBASTIANO RICCI: ESTHER BEFORE AHASUERUS.
Metropolitan Museum, New York.

catalogue of the combined collections was published by the Museum in 1895. The Vanderbilt collection, it is stated in an Introductory Note to the Catalogue, was formed by Count Maggiori of Bologna in the latter part of the eighteenth century, and was gradually increased by additions from the collections of Signor Marietta, Professor Angelini, Dr. Guastalla and Mr. James Jackson Jarves, from whom it was purchased by Mr. Vanderbilt. Despite an abundance of great names attached to the drawings, only a small proportion of the collection has much artistic importance. The Italian schools, however, of the late sixteenth and the seventeenth centuries are comparatively well represented. Other drawings, several of great interest, have been purchased by the Museum from time to time within recent years. Among these is a page from a sketch book with two drawings by Giovanni Battista Tiepolo, acquired lately from the collection of Dr. J. P. Richter. The Catalogue of the Vanderbilt-Thompson collection gives nine drawings to the elder Tiepolo. With two exceptions, however, these drawings, Nos. 363, 365-372, have little or no connection with Tiepolo. No. 370 I consider an original work by Giovanni Battista Tiepolo, and No. 372 may safely be assigned to Domenico Tiepolo.

DRAWINGS BY GIOVANNI BATTISTA TIEPOLO

I. ALLEGORICAL SUBJECT.

Pen Drawing with bistre washes, heightened with white. On slightly tinted paper. h. 11 $\frac{3}{8}$ in. w. 10 $\frac{1}{8}$ in.

The drawing represents a bearded deity, Neptune (?), seated on a cloud, and embracing a nude woman who stands at his side. He is attended by a child who holds up his mantle; two vases are at his feet and projecting behind him, is a two-pronged fork. The drawing is signed on the back *Gio: Batta: Tiepolo Veneto*. It has been rebacked, however, hiding the signature. When recently exhibited the drawing was labelled Domenico Tiepolo. It is No. 370 (Vanderbilt gift) in the catalogue, where it is ascribed to Giovanni Battista Tiepolo.

2. (a) SAINT VINCENT FERRIER. (b) AN ECCLESIASTIC SAYING MASS.

Pen drawings with bistre washes. Preparation in red chalk. On white paper, watermarked FAVSTINO. CALCINARDI h. 19 $\frac{1}{2}$ in. w. 28 $\frac{2}{3}$ in. The two drawings are on one side of a sheet of paper, presumably a double page from a sketch book. On the other side is a pen and sepia wash drawing, a view of the Grand Canal, by Canaletto (signed Canaletto.)

The youthful Dominican saint is represented holding a book and a stalk of lilies in his right hand, while he raises his left hand as if in exhortation. He wears the habit and long cloak of his order. Above his head, intersecting the circumference of his halo, appears

a flame of fire. Wings are lightly sketched in behind the figure. The drawing on the opposite page represents an ecclesiastic saying Mass. He faces to the left, bending over the altar which is seen from the side. The two drawings were purchased in 1912 from the collection of Dr. J. P. Richter. The Museum's official attribution to Giovanni Battista Tiepolo follows that of Dr. Richter. The drawings can not be said, however, to represent Tiepolo at his best nor in a particularly characteristic phase.

DRAWING BY DOMENICO TIEPOLO

I. *Recto*: ALLEGORICAL SUBJECT. *Verso*: FIGURE OF A MAN.

On white paper. h. 11½ in. w. 9⅞ in. Pen drawing with bistre washes on the recto; bistre wash drawing on verso.

In the Allegory, a nude man, with his back turned, is represented seated on a cloud, attended by a little child. At the left is a nude woman with butterfly wings, and at the right the head and shoulders of a male figure with wings, who rests his arms in a cloud-bank. The drawing on the verso is a study, summarily executed in bistre washes of approximately one value, of a bearded man, standing, dressed in loose robes and a turban; at the right are slight indications of foliage. These drawings, labelled Domenico Tiepolo when recently exhibited, were ascribed in the Catalogue, under No. 372 (Vanderbilt Collection), to Giovanni Battista Tiepolo.

A NATIVITY AND ADORATION OF THE SCHOOL
OF PIETRO CAVALLINI IN THE COLLECTION OF
MR. JOHN G. JOHNSON • BY BERNHARD BERENSON

ON a boat-shaped mattress, perilously balanced on the steep ledge of a bluish rock, the Virgin reclines, looking to her left at the coffin-like crib in which lies the Holy Child wrapt in swaddling clothes. By the crib lie an ox and an ass of unusually small size. An angel clings to the right edge of the rock, looking at the Virgin, and on the corresponding side is another angel, while, above the first, a third angel, with a face of ecstasy greets the rising sun. The Star of Bethlehem is suspended in the air over the Virgin's head, and the three Magi, of somewhat smaller size, kneel at her feet. The eldest in front, with his crown thrown down, holds a precious casket in his hands, while the other two gaze at

the Star, one of them pointing at it. Under the edge of the glacier-like rock, two women are bathing the Holy Child in a goblet-shaped marble bowl, while on their left St. Joseph, with his flowered staff, sits crouching in tearful contemplation. Opposite him, two shepherds look up at the Star, while their sheep browse about their feet. The picture is on wood, with an arched top, and is 14½ inches high and 12 inches wide. (Fig. 7).

This little panel, iconographically still extremely Byzantine, and Byzantine with marked classical elements, is, nevertheless, unmistakably of Italian origin, and thus owes its interest to the fact that it is an important document in the history of Italian painting just before Giotto's time. Such documents are rare, and time will be well spent in seeking to extract from it all the information it may yield about that little known period.

The Byzantine elements are the first to strike the attention—the term Byzantine here implying nothing more controversial than would be implied by the expression “pre-Giottesque.” Thus, the goblet-shaped marble bowl in which the Child is being washed, is almost always present in pre-Giottesque treatments of the subject, and, so far as I am aware, always present in the treatment by actual Byzantine artists or craftsmen. The boat-shaped mattress, on which the Virgin is reclining, belongs to the same category, but most Byzantine of all is the heavenly body appearing in the sky. In this case our artist seems to have forgotten the original intention of the motive, for he treats it as the rising sun, placing the Star below it, in the sky, over the Virgin's head. In real Byzantine art, however, we see that this vast disc, or arc of a disc, is meant to be the Star itself, for it emits stout bamboo-like beams which reach down to the Child. A readily remembered instance is the mosaic at the Martorana at Palermo, and a similar example is to be seen in a Byzantine ivory triptych, once belonging to Lord Carmichael, one of the sections of which is here reproduced. (Fig. 8).

This ivory is, in fact, from the purely iconographical point of view, the nearest approach I can find to our panel. The Virgin reclines, as in our painting, on a boat-shaped mattress, with the Child in a crib at her side, while Magi bring offerings and angels stand to right and left adoring. Below, again, the two women are washing the Infant in a goblet-shaped bowl, and Joseph sits meditating. Only, the composition is differently oriented, and instead



Fig. 7. SCHOOL OF CAVALLINI: NATIVITY AND ADORATION.

Collection of Mr. John G. Johnson, Philadelphia.

of two, there is but one shepherd, and he is above at the right, instead of below at the left.

It might well occur to one to ask why, since all the details of this painting are treated so closely in the Byzantine manner, it may not itself be not merely a pre-Giottesque but a genuine Byzantine work. The answer is not easy, as it rests more upon general considerations than upon the comparison of details, and even these general considerations do not necessarily bear one only interpretation. It is true that the blond coloring and the technique suggest the West and Italy, not the East and Constantinople, but, on the other hand, few Byzantine panel paintings as ancient as this have come down to us. Again, the sense of form is more robust, more substantial, than we are accustomed to in the painting of Byzantium, but here also it must be allowed that it is chiefly from miniatures that we have gained our idea of the Byzantine treatment of form. And once more, the argument that here there is something of the fulness and inner substance of Niccolò Pisano and the South Italian Art he descends from—as we see particularly in the all but classically beautiful figure of the younger woman attendant—might be used to point to one of those returns to Antiquity to which Byzantine art was periodically subject.

But my impression persists that here we see a pre-Giottesque Italian hand. Whatever may have been the case in the rest of Europe, the connection between South and even Central Italian art with the art of Byzantium was certainly close enough to account for everything in this panel. That the influence of Constantinople was spread all over Italy by both bronze and mosaic, not to speak of the minor arts, is everywhere admitted, and it would seem superfluous to remind students of the inevitable effect of such influence upon painting, were it not that there are writers in vogue who ignore or even deny them. But surely it is not possible to question the intimate relation of Duccio or Cavallini, the two most eminent painters of Italy before Giotto, with Byzantine art.

On the hypothesis, therefore, that this panel is, as I am convinced it is, really Italian, its Byzantine elements need not surprise us. Nor even if we go further, as I am inclined to do, and regard it as, more precisely, Roman, does any difficulty arise. There is nothing in the picture more Byzantine than in Duccio's work, for example, nothing, in fact, which cannot be accounted for by sup-



Fig. 8. BYZANTINE IVORY.
Formerly Lord Carmichael's Collection.



Fig. 9. MOSAIC IN S. MARIA IN TRASTEVERE, ROME.



Fig. 10. MOSAIC IN S. MARIA TRASTEVERE, ROME.

posing it to have been painted by a very close follower of Cavallini. Yet the steps taken to arrive at this point are not easy to retrace. The impressions that lead to it are vague, manifold and microscopically minute, as all so-called instinctive reactions must be, when they are rooted, so to speak, in the crumbled dust of endless, half-remembered details of past experience.

Happily, however, having reached this point by the aid of impressions almost impossible to explain, details of comparison and confirmation are not wanting. Although Cavallini's mosaics in S. Maria Trastevere in Rome do not furnish materials wherewith to judge whether a small painting be really from his own hand or not, they more than suffice to establish a close affiliation. Two of these compositions give the data required. They are the Nativity and the Birth of the Virgin. (Figs. 9 and 10).

Setting aside the general features, such as the goblet-shaped bowl and the large luminary in the sky, whether sun or Star, the actual details of treatment within the general canon are close enough to justify our classing them together. The reclining Virgin of our panel is similar in pose to the St. Anne in the mosaic, not only in silhouette but in the minutest details of draping. The attendant women in the mosaic are even more classical than in the painting, and the naked bodies of the Children are extraordinarily alike. The pointing shepherds have the identical action and gesture, the two cribs have the same mistakes in perspective, while the St. Joseph, although in the mosaic turned around and holding his head in his hand, is nevertheless, as a pattern, nearly identical with the St. Joseph in the painting. Only the mosaics throughout show more traces of the Byzantine return to Classicism, as may be clearly seen in the bit of late Greco-Roman genre representing the shepherd piping to his flock. How near to the Greek world Cavallini remained may be inferred from the fact that the Virgin as an Infant is labelled in Greek. This point is made with the object of suggesting that if Cavallini himself was so classical and so Greek, and yet was not a Byzantine, the Byzantine and classical elements of our little panel do not preclude its being Italian, in its turn—all the more that they are less pronounced.

Our picture, then, in all probability, was painted by a close follower of Cavallini, and by one who, judging from the loveliness of this one piece of work, might well have been heard of later, as

Giotto was in the next generation, but for the Babylonian Captivity, namely the desertion of the Papal Court from Rome, which cut down one of the fairest promises for art that Italy ever had.

THREE CASSONE PANELS BY MATTEO DA SIENA • BY FRANK JEWETT MATHER, JR.

THE student of Italian furniture panels must usually be content to classify these interesting pieces by school, bottega and period. Accordingly it is a pleasure to be able to ascribe three unpublished panels of high quality to so delightful a master as Matteo di Giovanni of Siena. Some attention to Matteo's skill in this decorative kind has been paid by G. F. Hartlaub¹ in his recent excellent monograph on that artist, but I believe that no narrative pieces of the importance of the three here reproduced have been put to Matteo's credit. The admirable pair² representing a love story have recently passed into the possession of Mrs. Collis P. Huntington under the attribution School of Pollaiuolo. (Figs. 11 and 12). This very modest ascription may have seemed justified by the uncommon vivacity of the draughtsmanship. The thrilling little composition Jephthah's Return,³ in the collection of the Earl of Crawford, London (Fig. 13), was exhibited at the New Gallery in the winter of 1893-4 (No. 128) with the noncommittal designation Florentine School. Again the incisive quality of the drawing may have suggested the attribution.

To justify the ascription to Matteo, a casual examination of The Massacre of the Innocents, Naples (of late date), the same subject at S. Agostino, Siena (1482), the Madonna with Female Saints (1479) in S. Domenico, Siena, and of the cassone front, Camilla in Battle, in the collection of Mr. John G. Johnson, Philadelphia, will suffice. This last piece belongs to the famous series⁴ formerly in the Charles Butler Collection, London. All of these pictures except Camilla are readily accessible in Hartlaub's "Matteo da Siena" or Emil Jacobsen's "Das Quattrocento in Siena." For Mrs. Huntington's panels the mere comparison of the young women's heads, especially in the

1 G. F. Hartlaub. *Matteo da Siena und seine Zeit*, Strassburg, 1910.

2 15½ h. x 41½ w. in inches.

3 13½ h. x 32 w. in inches.

4 A second panel, Camilla Swimming the Tiber with Her Companions, is in the Metropolitan Museum; a third, Camilla Escaping unto her Father, was bought by Colnaghi. The dimensions of the panels are about 15 x 41.



Figs. 11 and 12. MATTEO DA SIENA: SCENES FROM A NOVELLA.
Collection of Mrs. Collis P. Huntington, New York.

group seated at table, with the St. Catherine and St. Barbara in the S. Domenico altar piece will be convincing enough. Beyond this, the sprawling group of musicians in a sort of gallery finds its exact counterpart in grouping and facial types in the spectators of the Massacre in S. Agostino. In fact, this picture contains so many exact reminders of Mrs. Huntington's panels that one should not set these far from its date, 1482. In addition I may call attention to Matteo's very characteristic architecture—picturesque, ill constructed, and abounding in conventionally ruled and perfunctory cornices.

At first sight the Earl of Crawford's Jephthah seems to transcend Matteo's powers. But the most exact parallels with the soldier types are found in the two pictures of the Massacre of the Innocents above cited. Mr. Johnson's Camilla, which is universally ascribed to Matteo, affords equally certain analogies. Jephthah himself is found in the Naples panel of 1477 in the most prominent of the slayers. Only the quite extraordinary beauty of the singing girls seems apart from Matteo's usual manner. Their fantastic charm seems to forecast the triumphs of Francesco di Giorgio, and one would like to think of him giving a little neighborly aid to Matteo about the year 1480. But if the spirit seems Francesco's, the forms are those of Matteo, and the likelier theory is that Francesco took his own point of departure from this exceptional phase of the older master. Unfortunately I can throw no light on the subject of Mrs. Huntington's panels. Yet the general theme is plain. A lovesick youth, attended by an older sympathetic friend, is visited by the cruel princess of his choice. After the visit she walks away with evident compunction, while the friend explains the desperateness of the case to her father. Next, at the door of a palace or temple, the friend and the father apparently come to an agreement. The second panel shows the marriage, the joyous dancing thereafter, while in the same room, which once witnessed the lovesickness of the suitor, he now serves on joyous bended knee the bride and her bridesmaids. So many novelle begin with a lovelorn swain and end with wedding bells that it would be difficult to find the literary source of these delightful pictures. As views of Renaissance society in its splendor and grace they seem to me of unique interest. In them we see the actual walk and conversation of the patrician youth of soft Siena, when that life was at its gayest and best. Such informal and charming, yet accurate, historical record seems to constitute the most legitimate theme for



FIG. 13. MATTEO DA SIENA: JEPHTHAH'S RETURN.
Collection of the Earl of Crayford, London.



this minor decorative art. One would be loathe to exchange the few cassoni of this familiar sort for those more masterly works which plainly transcend the class—the fantasies of Piero di Cosimo and the tragedies of Sandro Botticelli.

Of the Earl of Crawford's admirable Jephthah it may be said that it is too tragic for a decorative panel. Certainly few greater pictures cause the catch in the breath that this does. The father gasps and sinks a little in the saddle as he sees that the first living thing to greet him—the firstling vowed by him to sacrificial death—is his own daughter. The smitten chieftain and conqueror is set between the confusion of striding footmen and of horsemen bawling their victory. In admirable and thrilling contrast is the lovely choir of singing maidens, gently meeting the onrush, and the joyous figure of the daughter, girlishly holding out the olive branch to a returning father. Yet if this little masterpiece is singularly true to the grimness of the scriptural narrative,¹ it also keeps a legendary and fairy mood which withdraws it from the ambitious genre of historical tragedy. It must count as Matteo's masterpiece in narrative.

Returning to Mrs. Huntington's panels, the keen, yet harmonious brilliancy of reds, shifting from vermilion to rose, is their most remarkable color quality. A Florentine painter would hardly have worked out so satisfactory an accord with such strident materials. All three of these panels show an extraordinary gusto in design and scrupulous perfection in workmanship. It is the coarser handling of the spirited Camilla panels, and of the two Odyssey panels in the Cluny Museum, that seem to mark them as bottega products. For Matteo's own hand in this kind, the three works we have been considering may serve as a sure touchstone. They may be panels for bride chests or merely for wall decoration. Nothing in the way of tradition, or coat of arms, tells us for what Sienese patron Matteo produced these fine designs.

I take this opportunity of telling those who are interested in painted cassone fronts, and other pictorial furniture panels of the Italian Renaissance, that I am preparing a complete illustrated catalogue of all such pieces and beg collectors to send me information and photographs. Within a year I hope to publish such cassoni

¹ And Jephthah came to Mizpeh unto his house, and, behold, his daughter came out to meet him with timbrels and with dances; and she was his only child; beside her he had neither son nor daughter.

And it came to pass when he saw her, that he rent his clothes, and said, alas, my daughter! Thou hast brought me very low, and thou art one of them that trouble me; for I have opened my mouth unto the Lord, and I cannot go back.—Judges xi, 34, 35.

and birth salvers as have reached America. It is also a pleasure to call attention to the similar studies of the learned German scholar, Dr. Paul Schubring, concerning cassoni in England, which are now appearing in the Burlington Magazine.

ESAIAS BOURSSE • BY WILHELM R. VALENTINER

THE well-known French statesman and writer on art, Burger-Thoré, to whom we owe the rediscovery of Vermeer, used, as an illustration of his epoch-making article on this master in the *Gazette des Beaux Arts* of 1866, a picture at that time in his possession, which he attributed to Vermeer, and which is now in the Widener Collection in Philadelphia (Fig. 14). With the knowledge we have to-day concerning Vermeer, it is not difficult to decide that this Interior, with a sleeping servant maid, does not originate with him; but it is not so easy to find a new name that fits it. In my opinion, the right one is Esaias Boursse.

This artist has been disinterred recently by modern research. Dr. Bode and Dr. Bredius, in an article written in collaboration¹ seven years ago, first published the fundamental facts concerning him, and compiled a list of nine works from which could be gained a good idea of his style. Since then, a series of other paintings, as yet unpublished, have become known, seven in number, six of which are in America. The artist cannot be compared to Vermeer in importance, but he is, nevertheless, one of the original genre-painters in Dutch art whose works are now and then remarkable for their modern feeling. He is worthy to be named with the masters who were influenced by Rembrandt, such as Pieter de Hooch and Nicolaes Maes, and stands on the same level with Brekelenkam and Vrel.

Esaias Boursse was born in 1631 at Amsterdam of Walloon parents. Since a number of Rembrandt's works are noted in his inventory, and several of his own pictures show Rembrandt's tendencies, it is justly assumed that he was a pupil of the great master. This must have been during the second half of the forties, at the time when some of the prominent Dutch masters came forth from Rembrandt's studio, or else received from him a definite impulse, artists such as Nicolaes Maes, Karel Fabritius, Pieter de Hooch, and

1. *Jahrbuch der kgl. preuss. Kunstsammlungen*, 1905



Fig. 14. ESAIAS BOURSSE: THE SLEEPING COOK.

Collection of Mr. P. A. B. Widener, Philadelphia.



Jan Vermeer. Upon the last two the influence was only indirectly exercised through Fabritius, and, in the meantime, it is not clear how Boursse received the impulse from Pieter de Hooch, which is so apparent in his work. For de Hooch lived in Delft at that time, and first came to Amsterdam at the end of the sixties, at a time when we must believe Boursse to have been past the period of subjection to influences from without. After his student period, Boursse went very likely to Italy, but, at the same time, kept to his pure Dutch manner of conceiving a subject, although here too he came under one influence and another, which are worked into his accomplishment, as we shall see later. The artist seems to have been bewitched by travel. In 1661, in his thirtieth year, he went to East India in the service of the East India Company. The records of his inventory show that he made nature studies on the Cape of Good Hope and in Ceylon. After his return he remained in Amsterdam barely one decade, and the period of his greatest activity probably fell within this time. In the autumn of 1672, he set out a second time for India, this time without reaching his goal. He died on the high seas at one and forty years of age.

From the shortness of the artist's life, and his incidental occupations, we should not expect his to be an extensive life-work. Nevertheless, what already has come to light must be only a part of that which has been preserved of his performance. The best known, and perhaps most distinguished of his Interiors, is the woman in a chimney-corner by the side of an unmade bed in the Wallace collection,¹ which is dated 1656, and already shows an extraordinary feeling for color on the part of the artist in its harmony of grey and reddish brown. The painting in the Widener collection, much stronger in color, is not far inferior to it, and, with the Apple Peeler of the Strassburg gallery, may also be considered to date from the fifties. In all these pictures there is the single figure of a woman, in almost the same costume, with the same white cap, in an interior, and the accompanying still-life is given almost as high a degree of importance in the handling as the principal figure. In the Widener picture we see the Rembrandtesque tendency in the strong red of

1. In the latest edition of the catalogue of the Wallace collection Dr. Hofstede de Groot's earlier opinion, previously discarded, is again brought forward. According to him there are two artists by the name of Boursse, one Esaias, the other L. Boursse, and this picture, which is signed, is given to the latter. I am in agreement with Dr. Bode, who attributes the picture to Esaias Boursse. It entirely harmonizes with his work. The L in the signature, which very easily might be turned into an E, is hardly sufficient foundation on which to construct a new master for whom all documentary evidence is lacking.

the cook's gown and the pasty handling of the brick wall, which recalls, in its technique, the *View of a Courtyard* in the Berlin Museum, perhaps the earliest known work by the artist. The predilection for white linen, which we encounter in all compositions by Boursse, is conspicuous in the *Widener* as in the *Wallace* picture, and we see the beginning of a cool color harmony, toward which the artist gradually turned, in the blue coat with which the white apron is harmonized. The motive of the *Sleeping Cook* is found also in the Rembrandt circle in Vermeer's picture in the Altman collection, which also derives from the latter half of the fifties and possibly inspired our artist. Take it all in all, it would not be unjustifiable if Boursse occasionally were confounded with Vermeer. In common with Vermeer, he habitually introduces only one figure, rarely more than two figures, into his paintings of interiors, and places these in a peculiar light for the purpose of lending to the realistic motives a poetic charm, and, further than this, he sets these figures quite near to the spectator, who, in consequence, sees them in a peculiar perspective. The difficulties attendant upon these near views now and then occasion faults in drawing, especially in the modelling of the figure, which Vermeer, with much greater knowledge, was able to avoid. The presentation of the room itself, and the relation of the figures to their environment, recall, it is true, de Hooch rather than Vermeer who oftenest gives a half or three-quarters view of his figures. A comparison with both painters teaches us, however, that the art of Boursse cannot be explained by outside influences alone, but possess an independent character.

An example of the somewhat exaggerated tendency to the near view of the figure is found in a charming picture in the possession of Mr. John G. Johnson of Philadelphia, the *Grace before Meat* (Fig. 15). The motive is not uncommon in Dutch genre art. We meet it in the work of Adriaen van Ostade, Jan Steen, and some of their followers. In these compositions we usually see, however, a large family together, and the children, especially those of Jan Steen, who generally are laughing behind their caps, are not always reverent. Boursse, on the contrary, limits himself to two figures, an old man and a boy, both sincerely earnest in their devotions. Humor and temperament were not the artist's affair. His figures have always something serious and immobile, which very well suits the dreamy sentiment of his pictures. This sentiment is, on the whole, more important to



Fig. 15. ESAIAS BOURSSE: GRACE BEFORE MEAT.
Collection of Mr. John G. Johnson, Philadelphia.



Fig. 16. ESAIAS BOURSSE: WOMAN BY THE HEARTH.
Collection of Mr. John D. McIlhenny, Philadelphia.

him than the expression of the faces, and he achieves it more through the quiet presences, the still, weary, seated figures, than through the portrayal of individuality. His women sit pensive at the hearth-side or by a sickbed, or else, having made the bed, they rest awhile from their work. The men are old and taciturn, and mope passively in the chimney corner, or, if they are at the table, sit staring in melancholy.

If the women are engaged in some task, such as spinning or washing, the actual occupation is either concealed, or so thrust into the background as to leave undisturbed the peace and pleasantness of the room. In one picture, which a year ago was in possession of an art dealer, and the present whereabouts of which I do not know, a man and a woman are sitting by the fireplace, and in the foreground near the man stands a cradle. The woman has taken the child out of the cradle and is giving it supper, but this occupation is kept entirely within the shadow, and is only apparent upon close inspection. Both the man and the woman are shown with their faces turned three-quarters away, and their expression is hardly discernible. Yet the impression of a peaceful, dreamy mood is fully achieved. In a charming little picture belonging to Mr. John D. McIlhenny in Philadelphia (Fig. 16), the artist goes so far as to show the figure only from the back view. A woman with a white headdress sits by the hearth, and the observer may decide for himself whether she is cooking or stirring the fire. The aspect of the woman, who, as her tilted chair shows, has taken a comfortable position in front of the fire, the bright flames, over which a pot is suspended, the dish with the frugal meal on the stool—these are sufficient to awaken in the spectator an emotion of poetry and pleasantness. The picture comes so close to an allied and equally rare and poetic painter, Jan Vrel, that one wavers between the two masters when it comes to attribution.¹

In the case of another spacious Interior in the collection of Mr. Johnson of Philadelphia (Fig. 17) all doubt as to the authorship is precluded by the genuine monogram E B (the E inverted and leaning against the B). A washerwoman, in a greyish violet gown, is represented in an interior, into which a bright light streams from a window at the left. The light is reflected in the bull's eye panes of glass,

1. One recalls in this connection the fine interior in the Brussels museum which is ascribed (by C. Hofstede de Groot) to Jan Vrel and harmonizes in motive to a marked degree with a picture of a woman seated by a sickbed mentioned in Boursse's inventory.

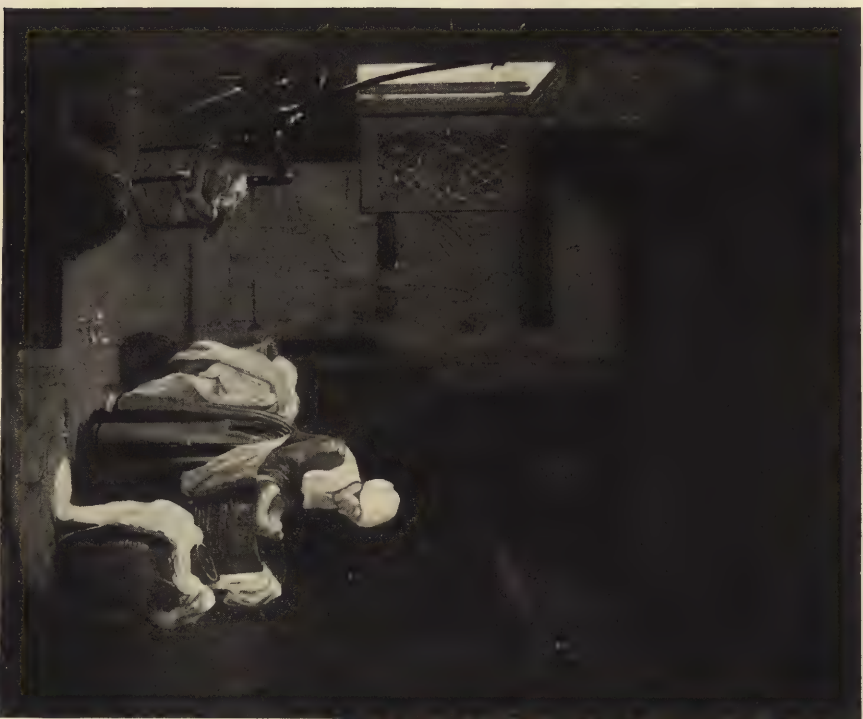


FIG. 17. ESAIAS BOURSSE: THE WASHERWOMAN.
Collection of Mr. John G. Johnson, Philadelphia.

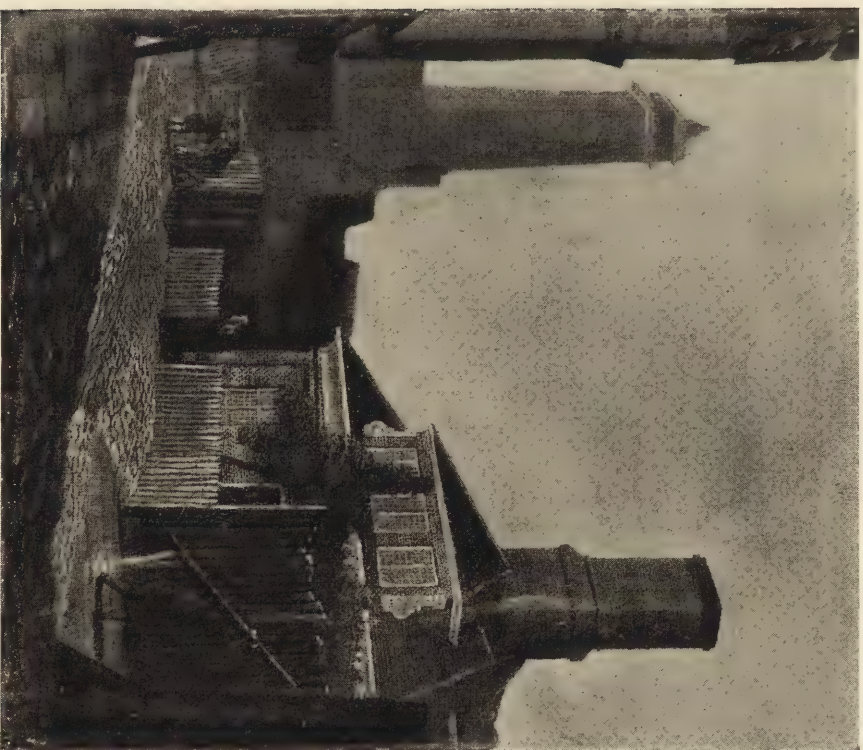


FIG. 18. ESAIAS BOURSSE: STREET SCENE.
Collection of Mr. John G. Johnson, Philadelphia.

the cistern at the left, the floor and the chair, on which a beautifully depicted dog lies curled up. From the somewhat abnormal color scheme of cool blue-grey and red-brown, this might be taken for a late work of the artist, which would explain both the color and the peculiar accentuated lighting, possibly derived from impressions received in Italy from masters of both the Genoese and Roman schools led by Strozzi and Caravaggio. In any case, the picture has an original and almost modern effect, and one might justly be reminded of the pictures of the French Impressionists, something of Manet's, perhaps. The way in which the white linen is wrapped about the woman, and the play of the light on this still life, almost more interesting than the figure itself in handling, makes one think of the modern masters, with whom the representation of material surfaces is more important than the characteristics of objects.

In Philadelphia, where all the paintings by Boursse owned in America are assembled, we find now two outdoor scenes by the artist, one in Mr. Johnson's collection (Fig. 18), the other in that of Mr. McIlhenny, which show the master on a wholly different side and one of special importance in the evolution of art. We already knew of two courtyard scenes, the one in Aix, the other in Berlin, and we knew, if the artist's inventory is to be trusted, that he also painted street scenes; but the two paintings in Philadelphia first show his close relation in compositions of this kind to the masters grouped about Vermeer.

The picture in Mr. Johnson's possession represents a street corner, closed in narrowly by buildings, with a vine-draped brick house at the right. The picture, in its sheer naturalism, like the motive itself, with its tall chimneys reminiscent of factory buildings, suggests a very modern art, and, in fact, one of the best connoisseurs of Dutch art thinks that he recognizes in the work an eighteenth century artist by the name of Jan Ekels, an imitator of Jan van der Heyde. But the technic and the monogram (genuine as I believe) E B, linked together as in the picture mentioned above, appear to me to speak in favor of Boursse, but it must also be admitted that the gable of the house at the right appears unusual for the period of the artist's life.

The other outdoor scene, which belongs to Mr. McIlhenny and recently came to America from Mr. Humphrey Ward's collection in London, shows a street corner with picturesquely grouped houses

of irregular construction, apparently in Amsterdam. The peculiarity of these views for the time at which they originated, lies in the angle of vision from which the artist saw the rows of houses. As we know, street scenes are not rare in Dutch art. There are a number of artists such as Jan van der Heyde and Gerrit Berckheyde, who almost exclusively painted city subjects. But all these masters selected the painter's point of view long familiar in art, according to which the composition is given a middle distance and a background and is of graduated depth. They chose, by preference, open places, from which one could look out into neighboring streets, or canal views with long perspectives. In very few cases do Dutch painters deviate from this rule and lead us so near to the courts and houses that the middle distance and background are practically suppressed. The artists who ventured these near views, are, so far as I know, only Jan Vermeer, Pieter de Hooch, the above-mentioned Jan Vrel and Esaias Boursse. Vermeer certainly did so when he placed us directly in front of the façade of a little brick building in that well-known little picture by him which is in the Six collection in Amsterdam. All these artists felt that the near view actually and psychologically brings us nearer to the thing seen, and, together with the picturesque impression of the little street, creates in us a feeling of intimacy and peaceful pleasure. It reveals the poetry of angles and roofs, and lays the foundation for the modern type of street view, which, in the nineteenth century, was further built up, first by the romantic, and then by the realistic schools of painting in all countries.

A TERRACOTTA BUST OF FRANÇOIS I • BY ALLAN MARQUAND

THE fine bust here published (Fig. 19) is in the collection of Mr. George Blumenthal of New York. It is worthy of being widely known, not only as a striking portrait of François I, but as a most interesting monument of the early Renaissance in France. The history of the bust is fortunately preserved. It belonged to M. le Comte de Brioux when it was sold at the Hotel Drouot on June 29, 1899. It had figured in the Exposition rétrospective at Tours in 1890. It was reproduced from a photograph in 1905 in

Paul Vitry's monograph on Tours,¹ and from a drawing by Boudier in Gonse's *La sculpture française*. In 1869 it figured as a vignette in the Abbé C. Chevalier's *Promenades pittoresques en Touraine*. In the latter book it appears in its original location, above the entrance door of the Château de Sansac, near Loches (Indre-et-Loire), within a medallion inscribed *Franciscus Primus*, set in a quadrangular panel containing the date 1529. Louis Prévost de Sansac was a companion of François I. Both were born at Cognac and captured at the battle of Pavia in 1525. On returning to France, de Sansac became riding master and tutor to the King's children, and died with the title of Maréchal de France.

As a portrait of François I., the Abbé Chevalier claims this to be the most authentic which we possess. In 1529 François I. would have been thirty-five years of age, and his character likely to be revealed in his facial expression. This bust cannot have portrayed a man much younger or older than thirty-five. That it represents François I. himself is evident from a comparison of other remaining portraits. The field of sculpture furnishes us with medals and coins, a bronze bust in the Louvre, and the sepulchral statues at St. Denis, while that of painting supplies us with portraits executed on paper, vellum, wood, canvas and copper.

Of these the most useful series is furnished by the medals. Some may not have been taken from life, but, as a whole, the series shows the development of a single individual. In Lenormant's *Trésor de Numismatique et de Glyptique*, in the first volume of the *Médailles françaises*, planches 5-11, we see François represented in 1504 as a boy of ten; in 1512 as a youth of eighteen; in 1515 as a King and conqueror at Marignano; in 1516 when he made a concordat with the Pope; in 1519 when he recovered Tournai. In 1521 he was wounded in the face by Jacques de Montgommery and ever after wore a beard. From this date follow the medals of 1522, 1537, and finally his death medal in 1547. In these later medals of the bearded type he is frequently represented with the feathered hat which he wears in the Blumenthal bust. It may be noted that the sensuous leer apparent in the bust is seen also in the later medals. A coin designed by Matteo dal Nassaro in 1529 exhibits François I. of an age and character like that shown in the terra-

1. In the series, *Les Villes d'art célèbres*.



Fig. 19. BUST OF FRANÇOIS I, ENAMELLED TERRACOTTA.

Collection of Mr. George Blumenthal, New York.



cotta bust.¹ In this class of portraits some of the most charming were designed by Italian artists, Giovanni Candida, Matteo dal Nassaro, and Benvenuto Cellini. Others, especially the fine medals of 1515 and 1519, are, in style, essentially French.

In the bronze bust in the Louvre (Alinari's photograph No. 22241) François I. is represented by a contemporary French sculptor as a conqueror, wearing the necklace of the order of St. Michael, somewhat older and of a grosser type than in the terracotta bust. The Triumphal Tomb of François I. at St. Denis contains two marble effigies of the King, one on his knees by Ponce Jacquio, the other as a corpse by Pierre Bontemps; but both of these were executed in 1548-1552, after the King was dead.² A general survey of these portraits shows that the Italian artists were inclined to classic or ideal portraiture, and that the most vivid representations of the King were due to French sculptors.

We might well extend our inquiries into the field of graphic art. Had we before us a series of the engraved portraits of François I. which served as frontispieces to the books published during his reign, these might help us to fix the features of the King; the crayon drawings, so popular in France in the sixteenth century, would be of still more service, could we find earlier examples than that in the collection at Chantilly;³ the miniatures of François I. exhibited at the Bibliothèque Nationale in 1907⁴ might have thrown some light upon our problem, but the only one which is well-known⁵ dates from 1566, nine years after the death of the King.

After his victory at Marignano, François I. ordered a translation made of Caesar's Gallic Wars, considering himself a second Julius Caesar and his companions in arms as the equals of Caesar's lieutenants. The miniature portraits, attributed by Henry Bouchot and Alphonse Germain to Jean Clouet, are proved by F. de Mély to be by Godefroy le Batave.⁶ These *Commentaires des Guerres Galliques*, produced in 1520, contained a miniature portrait of François I. and of his companions, which may well be studied in connection with the Blumenthal bust as products of the same general school

1. Michel, *Histoire de l'Art*, IV, fig. 461.

2. Imbard, *Tombeau de François I*, pls. 6-7; Gonse, *La Sculpture française*, 93-99; Michel, *Histoire de l'Art*, IV, 665-668.

3. *Gaz. Beaux Arts*, XXXVII (1907), p. 32.

4. *Gaz. Beaux Arts*, XXXVII (1907), p. 472, note I.

5. Michel, *Hist. de l'Art*, IV, fig. 518.

6. *Gaz. Beaux Arts*, XXXVII (1907), 403-417.

of art. Godefroy came from Holland, but his style was essentially French.

Of the painted portraits of François I. the two attributed to Titian¹ were certainly not painted from life; the equestrian portraits in the Uffizi and elsewhere were painted by François Clouet as late as 1541–1545;² and the beautiful enamel by Léonard Limousin³ dates from 1553. In the collection of Mr. John G. Johnson of Philadelphia there is a portrait of François I, apparently taken from life and of somewhat later date than the bust. The two portraits in the Louvre belong to an earlier period. One (No. 127) is certainly a derivative work, the other (No. 126), which we reproduce here (Fig. 20), is a finely executed, notable portrait. Its history is well known as it passed from the Château of Fontainebleau to that of Versailles, and finally in 1848 to the Louvre.⁴ In 1642 it was attributed to Jean Clouet, later it was labelled "Unknown," then it was attributed to Mabuse. Since its return to the Louvre it has been reattributed to Jean Clouet by De Laborde, Villot, Alfonse Germain, Georges Lafenestre, and others. Dimier⁵ believes the portrait to be the work of an Italian, who made use of the crayon portrait attributed to Jean Clouet in the collection at Chantilly.

It is with this portrait that the Blumenthal bust should be compared. Both represent the King as about the same age. In fact De Laborde long ago assigned the painted portrait to the year 1529, the very year to which the bust was assigned when it stood over the entrance of the Château de Sansac. In both cases François wears a broad brimmed hat, with similar decoration beneath a large feather, and a robe covered with corded embroidery. It is not surprising that Louis Gonse,⁶ in writing of this bust, "*si français d'allure, si tourangeau d'exécution*" exclaims: "*Si Jean Clouet, le peintre ordinaire de François I., a jamais modelé en terre, ce qui n'a rien d'in vraisemblable, c'est ainsi qu'on s'imaginerait volontiers son exécution, légère et subtile comme un crayon.*" The attribution to Jean Clouet is not unreasonable, as the royal accounts show that on the 28th of March, 1529, he was paid for "*plusieurs portraits*

1. Fischel, *Titian*, figs. 78, 79.

2. Germain, *Les Clouets*, p. 55.

3. Imbard, *Tombeau de François I.*, pl. 4.

4. Pattison, *Renaissance of Art in France*, I, 320.

5. *Le Primatice*, p. 523.

6. *La Sculpture française*, p. 88.



Fig. 20. ATTRIBUTED TO JEAN CLOUET: FRANÇOIS I

Louvre, Paris.



et effigiees au vif" ordered by the King.¹ These "effigiees au vif" were probably wax or clay portraits, since François Clouet, also a painter, made busts of the King and his two sons in wax, clay and papier-maché.² Jean Clouet was at one time a resident of Tours, which is not far from Sansac, and from 1528-1533 was the chief of the King's *Valets de garde robe*, a post held exclusively by painters and sculptors.³

There were, however, sculptors in abundance engaged in work of all kinds for François I. One of these, Jean Perréal, was for some years the King's Valet, and from 1524 to 1527 held the place of honor above Jean Clouet. Possibly he made this bust, but it is impossible for us to verify this supposition. We might also think of Girolamo della Robbia, who came to France about 1527 and was engaged by François I. in 1529 to decorate the Château de Madrid. The fact that the bust is glazed renders this hypothesis most attractive; but the structure of the bust and the quality of its glaze are not such as one would expect from a son of Andrea della Robbia. Not far from Tours was the Château of Oiron, where lived the widow of Artur Gouffier, formerly tutor of François I. Here from 1524 to 1537 Jean Bernart and François Charpentier made glazed faience, now excessively rare and valuable.⁴ Essentially French, and of about this period, is a glazed terracotta tabernacle in the Musée de Sèvres. It came from the Château de Cognac, where François I. was born, and bears the arms of his father and mother. Other terracotta busts are known to have issued from the school of Tours at this period,⁵ but are unglazed. The fine Early Renaissance bust of Robert de Montal, published by Gonse,⁶ has a frame consisting of a medallion inscribed in a rectangular panel, like that which contained the bust of François I over the door of the Château de Sansac.

The Blumenthal bust is, therefore, not only an early and rare example of a technique then in its infancy in France, but is a vivid and striking portrait—possibly the best remaining to us—of François I.

Mr. Blumenthal has kindly consented to exhibit this bust for a while at the Metropolitan Museum.

1. De Laborde, *La Renaissance des Arts a la cour de France*, I, 15.

2. De Laborde, I, 83, 87.

3. Bouchot, *Les Clouets*, p. 60.

4. Prime, *Pottery and Porcelain*, 183-187.

5. Gonse, *op. cit.*, 44.

6. Gonse, *Les chefs-d'oeuvre des Musees de France*, p. 246.

A MADONNA BY CARLO CRIVELLI • BY FRANK
JEWETT MATHER, JR.

THE splendid Crivelli (Fig. 21), of which Mr. Philip Lehman has become the fortunate possessor, has so recently been brought to my attention that I cannot pretend to have studied it exhaustively. And, after all, it seems more important to bring so exquisite a work before fellow enthusiasts for Italian art than to weigh too deliberately its exact position in Crivelli's development. In a general way the case seems clear enough. In its well harmonized profusion of brocades and tooled gold, extending to the background; in the quality of the draperies, especially of the beautifully cast kerchief; in the forms of the Child and the treatment of His hair, in a wistful spirit, foreign alike to Crivelli's beginnings, and the time when his decorative formulas harden into lifelessness—this picture finds a close parallel in the Brera triptych of 1482. The Vatican Madonna of the same date also shows striking similarities. Within a few years one side or the other Mr. Lehman's Madonna must have been painted.

It has some peculiar and interesting features of its own. The prowlike base of the throne is a deliberate archaism which recalls the Paradise of Antonio Vivarini and Giovanni d'Allemagna in S. Pantaleone, 1444. It recurs in the fine altarpiece of these two painters in the Venice Academy. In incipient form it may be found in the Coronation of 1372, by Donato and Caterino, in the Querini-Stampalia. In the Lehman Madonna Crivelli is still in a stage where his eminently decorative ideal permits realistic experiments. Especially significant is the treatment of the niche—omitting the usual cloth of honor—with a shadow side, giving to the nude contours of the Child great saliency. This feature is less skilfully used in the early Madonna in Sir Frederick Cook's Collection (Fig. 24). For the nude Christ-child we have an analogy in the Madonna of the Victoria and Albert Museum which Rushforth dates about 1482. The *Ancona* of the National Gallery (1476) and that of Sir Frederick Cook's Collection affords also a good parallel for the throne, which is, however, in both cases taken from the awkwardly high view point that is characteristic of Crivelli's early works. Mr. Lehman's picture may perhaps best be regarded as the ultimate refinement of a type represented successively in the Cook's, Brussels and Vatican



Fig. 21. CARLO CRIVELLI: VIRGIN AND CHILD.
Collection of Mr. Philip Lehman, New York.

Madonnas (Figs. 22, 23 and 25.) On this assumption the date would be 1482 or 1483.

This is Crivelli's period of highest accomplishment. He still feels beautifully about his themes—in none of his other Madonnas is the relation between Mother and Son so intimate. It is as if a little of Ambruogio Lorenzetti's spirit had persisted in the Marches, to be taken up by the eccentric visitant from Venice. The tense body of the Child is one of the most delightful and expressive bits of draughtsmanship in all Crivelli's art. For peculiar technical perfection nothing could excel the azure robe with its slightly raised pattern in pale gold. For the like of the severe yet elegant quality of the line we must go far afield, to such masterpieces of Far Eastern art as the paintings of the Horiuji shrine. But these Buddhistic masterpieces will not give us the lovely and eminently Christian wistfulness which is the glory of Crivelli's art in its transient perfection. Especially instructive for such as regard Crivelli as an unprogressive Master is the comparison of this Madonna with that in Sir Frederick Cook's Collection, which may be ten years the earlier of the two. It is as if Crivelli had taken the old design and revised it strenuously in the direction of simplicity, refinement and intimacy. Especially noteworthy is the exquisite fashion in which the silhouette of the Lehman Madonna is adjusted to the forms of the throne, and also the setting of the figure back by the apparently awkward base, which becomes a novel and agreeable element in the composition. But such comparisons would carry us far afield, and may better be made by the the reader at his ease.

May I jot down certain surmises as to Crivelli's artistic origins which are suggested by this splendid work? Berenson, Rushworth and Lionello Venturi regard him as a product of the Murano school with a tinge of Paduan influence. Lionello Venturi in "*Le Origini Della Pittura Veneziana*" advanced, in addition, the interesting hypothesis that Crivelli's master was Antonio da Negroponte, and noted, as well, influences deriving from Jacopo Bellini. It seems to me that Jacopo may well have been the guiding light of Crivelli after his early beginnings. Jacopo, and his disciples Mantegna and Giambellino, with Crivelli, were, so far as I know, the only early Venetians who varied the traditional head covering of the Virgin—the mantle drawn up into a hood. Jacopo, as in the Louvre and Uffizi Madonnas, loved to give her a white kerchief, fringed and bordered.



Fig. 22. CARLO CRIVELLI:
VIRGIN AND CHILD.
Brussels Gallery.



Fig. 23. CARLO CRIVELLI:
VIRGIN AND CHILD.
Brera Gallery, Milan.



Fig. 24. CARLO CRIVELLI:
VIRGIN AND CHILD.
Collection of Sir F. Cook, Richmond.



Fig. 25. CARLO CRIVELLI:
VIRGIN AND CHILD, 1482.
Vatican Gallery, Rome.

Precisely this we find in the Lehman Madonna and in the altarpieces of the National Gallery and Brera. It may also be remarked that in narrative pieces, predella panels, and Mrs. Gardner's St. George—Crivelli invariably betrays the leading of Jacopo. The rather close decorative approximation of Giambellino, in the Trivulzio Madonna, with Crivelli may seem worthy of note in this connection. Mantegna in the early Madonna at Berlin affords, in the festoons and otherwise, suggestive analogies with the Lehman Madonna. And since, in the Verona Madonna, dated 1466, Crivelli's affiliation with Gregorio Schiavone seems patent, it may well be asked if the formula—pupil of Gregorio Schiavone, eclectic imitator of the Muranese, developed under the influence of Jacopo Bellini—would not account for every feature of Crivelli's apparently uniform yet actually quite varied accomplishment.

TAPESTRIES FROM DESIGNS BY BERNAERT VON ORLEY

BY far the larger number of mediaeval tapestries originate in Flanders, which was the true centre of the craft of weaving at the end of the fifteenth and beginning of the sixteenth century. As frequently happens in the history of the artistic crafts, the golden age follows at a distance of several decades the period of fullest development in the higher arts of painting and sculpture, since a certain interval always must elapse before the original ideas of great artists are comprehended and worked out by masters of the craft. The labels frequently borne by Flemish tapestries in collections to the effect that they were made from designs by Rogier van der Weyden, Memling or even Van Eyck, are mostly incorrect, as the tapestries date from a period long after the lifetime of these painters, and at that time it was not the custom to work from patterns fifty years old. There have been made, however, especially in Burgundy, Arras and Tournai, a number of large tapestries dating from about the period of Rogier van der Weyden, about the middle of the fifteenth century, but these specimens, coarse in technique and monumental in composition, have little in common with the refined fabrics, executed in gold and silver thread, which are the pride of some of the best collections in the country.

All, together with numerous other works of similar style, belong to the end of the fifteenth or the first third of the sixteenth century. The highest point of technique, and the manufacture of mediaeval tapestries on a large scale, belong within this period, that in which early Flemish painting, submitting to Italian influence, was already nearing its decadence. While it would be difficult to assemble more than a few dozen Flemish tapestries of a date prior to 1470, the fabrics that have been preserved from between 1500-1530, especially from the looms of Brussels and Antwerp, are numbered by the hundreds.

Only in rare cases is it possible to attach the name of a well-known artist to the designs for these tapestries. Bernaert von Orley is an exception. A great number of compositions for the Brussels work, as Dr. Max I. Friedländer has pointed out,¹ derive from him. Orley was court painter at the Brussels court, and his patroness, the Vice Regent Margaretha, aunt of Charles V, not only claimed him for altar paintings and portraiture, but also laid upon him the task of making tapestry designs, especially, it would seem, when a gift for the Spanish court was in question. A document has been preserved, according to which Margaretha commissioned Peter Panne-maker in Brussels to deliver two tapestries with scenes from the Passion. As Orley was present when the contract was drawn, it is more than probable that he was responsible for the production of the cartoons.

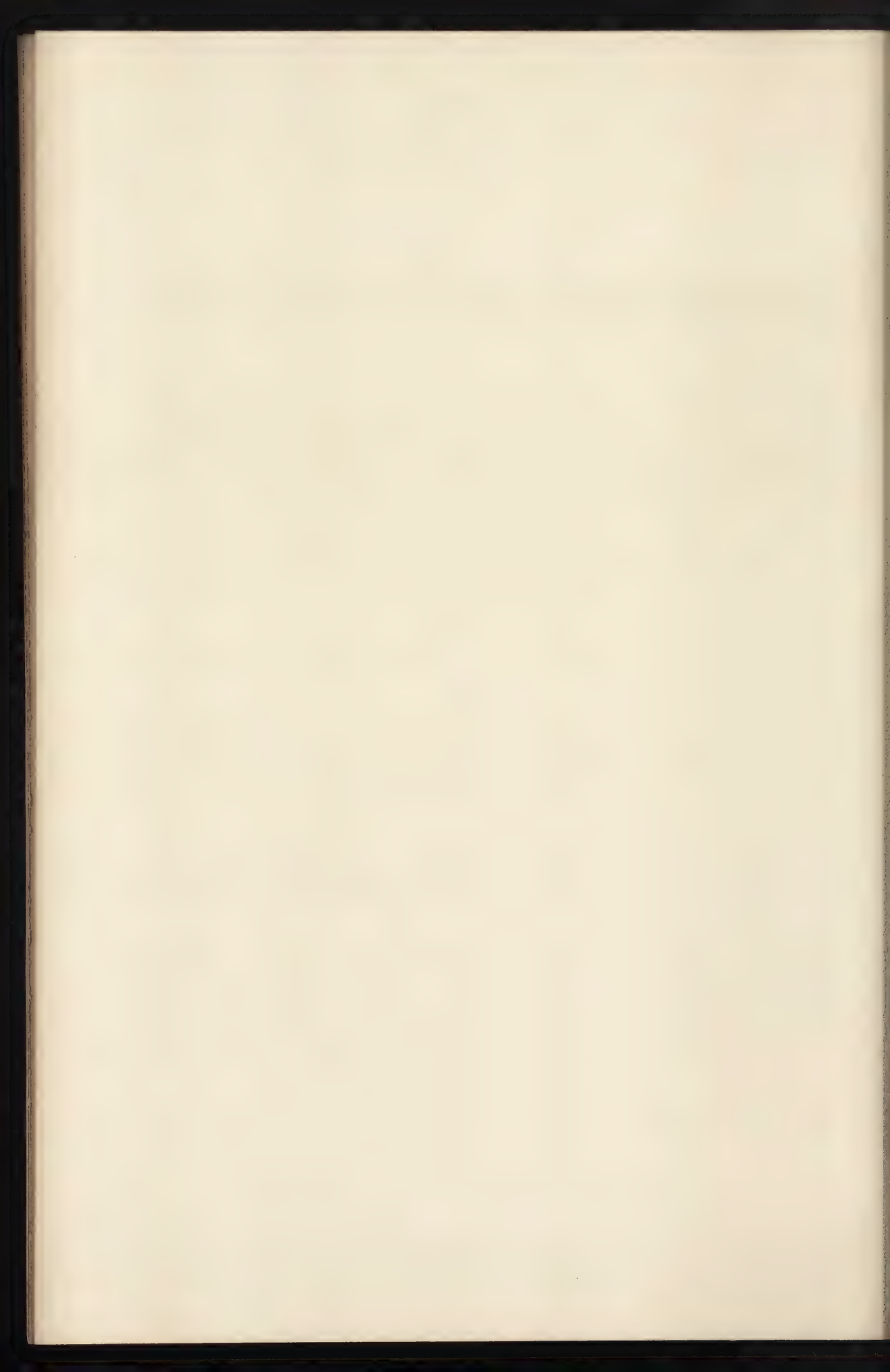
Orley was one of those transition masters between Gothic and Renaissance, who at first followed the native tradition founded by Van Eyck and Rogier, but presently, dazzled by the successes of the Italian masters, turned toward the imitation of Michel Angelo and his school. While during his first period, until about 1515, he created compositions of serene and almost lyric sentiment—one of the most charming, a Madonna surrounded by angels, is owned by Mr. Altman in New York—he later became dramatic, strongly agitated, and intentionally passionate. Accomplished as these compositions are in drawing, they no longer awaken the warm emotion conveyed by the naive religious works of his predecessors. Skilful calculation takes the place of spiritual inspiration. This appears more strongly in the paintings than in the tapestries, in which the artist's merits practically alone assert themselves. Here a distinct, intelligent

1. In his invaluable article on this artist in *Jahrbuch der kgl. preuss. Kunstsammlungen*, 1909.



Fig. 26. THE LAST SUPPER, FLEMISH TAPESTRY ABOUT 1525.

Collection of Mr. Philip Lehman, New York.



method of drawing, a clear balanced grouping, and plastic modelling count for more than the expression of the single figures. Monumental effects and stilted gestures, which would perhaps seem overpowering in small easel pictures, are here in place. The weavers, with their incomparable technique and their masterly taste in color, do their part in giving life and light to the design. The enchanting effects, which they created by the use of gold and silver, were not again attained in the later centuries.

In recent years a number of these masterpieces of weaving have passed into American collections. I mention here six tapestries which undoubtedly are from designs by Orley, and which, with two exceptions, were described by Dr. Friedländer while they were still in European possession.

The beautiful tapestry with the Worship of the Kings, formerly in the Hainauer collection in Berlin, now adorns the Renaissance room in the house of Mr. Altman in New York. It is a small work, but one of the utmost brilliancy in color and technique. Somewhat larger, but still under the usual size of tapestries of this period, is that depicting the Entombment of Christ, which was discussed in detail by Dr. Friedländer, and compared with the painting by Orley in Brussels of the same subject. The tapestry which comes from the collection of the Duke of Berwick and Alba at Madrid, is now owned by Mr. Marsden I. Perry of Providence. It is the only one of which one can say with certainty that Orley himself designed the border, together with the central field, since in most tapestries of this period the border was the property of the studios and was used at will by any of them. In this same collection belonging to the Duke of Alba were found originally three of the most magnificent tapestries from Orley's designs: two Crucifixions, one in the possession of Mr. George Blumenthal in New York; the other was sold from the Dollfus collection in Paris and acquired by Mr. J. Pierpont Morgan. From the same series to which the latter belongs comes a third, a representation of the Lord's Supper, which recently passed into the collection of Mr. Philip Lehman of New York (Fig. 26). Mr. Blumenthal's tapestry, judging from the style, might be somewhat earlier than the other two, about 1515, and shows less markedly the characteristics of Orley's later style; the gestures are more temperate and the colors more varied. The others might be connected with that document of 1520 which names Peter Pannemaker as manufacturer,

but it is difficult to decide whether these or the replicas in the castle at Madrid have the first claim. Originally at least four scenes from the Passion appear to have been in existence; to the representation of the Last Supper and the Crucifixion belong also a scene with Christ on the Mount of Olives and one of Christ bearing the Cross, with the same border, which also were found in the Alba collection. In the castle at Madrid are repetitions of the Christ on the Mount of Olives, the Crossbearing and the Lord's Supper, with other borders, the first two again being identical. The Last Supper is said to be executed by Pannemaker and, in 1531, to have been in the possession of Charles V. Probably the examples in Madrid are the tapestries originally ordered by the Vice Regent Margaretha, but the incomparable technique of those from the Alba collection make it seem that these also originated in the famous Pannemaker studio at about the same time (1520-30).

The only tapestries from a design by Orley, among those known to me in America, which show no interweaving of gold and silver, are the five representing different months, charming genre scenes, formerly owned by Mrs. Ffoulke in Washington, now in the possession of Mrs. E. H. Harriman in New York. With the exception of one of these and the one in Mr. Altman's collection none were known to be in American possession at the time of Dr. Friedländer's article in 1909—an evidence of how important, even in the field of textiles alone, the acquisitions of American collectors have become during the past few years.

ON THE BEGINNING OF MAJOLICA IN TUSCANY

IN the field of the artistic crafts, as in that of painting, interest in primitive art has increased during the past few years. Collectors and museums are beginning to esteem the Italian majolica of the fifteenth and late fourteenth centuries as highly as the lustre ware of Gubbio and Deruta or the gaily colored wares from the factories of Faenza and Urbino. The same predilection is felt for them as against the wares of the sixteenth century as exists for paintings of the time of Masaccio and Ghirlandaio in comparison with those of Raphael's time. Simplicity and mass in form, intensity and unity of color, ornament as yet unskilfully employed but naive

and expressive, stand in place of the refinement in color and drawing and the accomplished technique of the later period. The historical equals the artistic interest. In the domain of ceramic art after its decline in the middle ages, Italy, as in other things, took the lead of all European countries, and became the model for the Northern nations, France, Germany and the Netherlands, in which the art of faience began with imitation of Italian majolica. The early Italian ceramic has all the best qualities of a young art. It is not free from borrowed characteristics, on the one side it derives from the highly developed ceramic of the Near East, on the other from the equally Oriental type of the Spanish Moresque faience pottery. On the other hand, it is as explicitly personal, and as direct in the translation of nature, as only a young art can venture to be. Although the ornament is chiefly Gothic, and the repetition of the colors is somewhat mechanical, yet the execution of every piece betrays the strong artistic individuality of temperament known only to the self-conscious Renaissance.

The appreciation of this art is due primarily to Dr. Wilhelm Bode, who, twenty years ago, when none as yet cared for it, acquired excellent examples for public and private collections in Germany and published articles on the subject. He has now brought these articles together in a work of fundamental importance and has depicted, in admirable illustrations, the development of early Italian majolica, at the same time arranging the groups in accordance with the different kinds of manufacture. This is the first time such an arrangement has been satisfactorily accomplished. He separates the early attempts of the fourteenth century, executed in green and manganese on a grey ground, according to the principal centres of production, Rome, Siena, Orvieto and Florence. In the Roman pieces is shown an occasional relationship to Carolingian and through this to classic pottery. Also in the majolica which was found in the excavations at Orvieto, the examples decorated in relief now and then recall early Etruscan art, while the typical productions disclose Oriental influence only. Siena produced potteries related to these, but with a preponderance of geometric ornament. To this place, and to Orvieto, has been ascribed nearly all the majolica decorated in green known up to the present time. Dr. Bode has demonstrated, however, that Florence distinguished herself in this field of early ceramics as

1. Wilhelm Bode: *Die Anfänge der Majolikakunst Toscana's*. Berlin, J. Bard, 1911.

in other fields, and that all subsequent development started there. In that city originated the great bulging vases with twisted handles and the few huge bowls that have been preserved, the largest of which measure a half metre in diameter. The splendid deep blue specimens of majolica, made chiefly for the hospitals Santa Maria Nuova and della Scala, are related to these earliest green specimens in Florence that date from about the middle of the fifteenth century; then follow the eccentric imitations of Hispano-Moresque faience which were carried on in Florence during the last third of the fifteenth century and, with the discovery of new color tones, the three and four color pieces, which gradually led to the work of the famous Florentine manufactory Caffagiollo, and to the Faentine majolica of about 1500.

The earliest forms of Italian pottery are but seldom found in American collections. Mr. J. Pierpont Morgan alone possesses a considerable number, chiefly pieces which were found in Orvieto and assembled by A. Imbert who has published them collectively. Some pieces, examples of Roman, Orvietan, and Sienese art, acquired by gift from Dr. Bode, are in the Metropolitan Museum. Here also is found the dish shown in the illustration (Fig. 27) with the representation of a fish, which comes, indeed, from Orvieto, but has its origin possibly in Florence. The fish motive in this form comes from the Orient, and, in fact, originates in China, where we find it first in bronzes of the Han dynasty, then in the bowls of the Sung period, especially those of celadon. From here it extends to Persia, Egypt and Spanish-Moresco, which it probably reached by way of Italy.

A very distinguished specimen, one of the most important examples of the early Florentine pottery, is the monumental vase in possession of Mrs. Philip M. Lydig in New York (Fig. 28). The decoration is in green, edged with manganese, and shows a curious mingling of Oriental and Gothic elements. The deer, which is represented on both sides, is probably taken from an Islamitic design, perhaps occurring on some fabric, while the foliage and rosettes have a Gothic character. The vase, which dates from the first half of the fifteenth century, is illustrated in Dr. Bode's book as still in the possession of St. Bardini's in Florence. The number of Florentine vases of this kind that have been preserved is extremely limited, and probably would not exceed a dozen.



Fig. 27. Dish, FLORENCE OR ORVIETO (?). First half of XV Century.
Metropolitan Museum, New York.



Fig. 28. Vase, FLORENCE. First half of XV Century.
Collection of Mrs. Philip M. Lydig, New York.

ART IN AMERICA · AN ILLUSTRATED QUARTERLY · VOLUME I NUMBER II · APRIL MCMXIII

MRS. LYDIG'S LIBRARY · BY WILHELM R. VALENTINER

MRS. LYDIG'S house should live in the memory of those who were familiar with it as a completely successful example of a Renaissance scheme of decoration. Distinguished interiors of this period are unusual since only unerring taste can bring the severity of this style into harmonious relation with our modern demand for comfort. Eighteenth century art—particularly of the French type—is now more popular, and English decorative art being perhaps more in accord with the traditions of this country, furnishings in either of these two styles are more easily collected and arranged. It must be admitted, however, that nothing yields a more splendid and dignified result than a well-chosen arrangement in the style of the Italian Renaissance. Stanford White, the architect of Mrs. Lydig's house, and the representatives of his school have notably stimulated interest in this particular style, and here we see the beautifully proportioned rooms we have learned to look for in his houses. In this case, however, he was not the designer of the interior decoration and furnishing, and one asks oneself whether the result is not better than some others for which he was entirely responsible. In some of his interior installations original pieces and copies are combined in confusing fashion and are often hard to distinguish. Modern additions are made to antique fragments in a clever but almost barbaric way, and the resulting piece put to quite different uses from that for which it was originally designed, while imposing, if somewhat specious effects, are obtained through the use of an abundance of these splendid and showy decorative pieces.

In contrast to this, a much finer result has been obtained in the arrangement of Mrs. Lydig's house, by a conception which relies less for its effect upon a multitude of objects than upon the accentuation of a few cleverly distributed masterpieces in appropriate sur-

roundings. Both the lower stories of the house are arranged in the Renaissance style, and can hardly be surpassed as a remarkable example of its possibilities. There is nowhere a lack of superabundance. The decorations of the admirably proportioned rooms are applied with a sparing hand, and each object is so displayed as to yield its full decorative value, which is all the more praiseworthy in that each and every piece merits individual attention, the distinguished effect of the whole having been achieved by an assemblage of the choicest original pieces. Then too, each object is appropriate to the position it occupies, blending as naturally and harmoniously with its surroundings as though originally destined for that place. No modern furnishings, unknown during the days of the Renaissance, have been put together from fragments belonging to that period. There are no bookcases made out of choir stalls, as have been seen elsewhere, those in this house being on simple modern lines, while the comfortable sofas and chairs make no effort to masquerade as ancient furniture, although their modernity is minimized by covers of antique damask. This combination of good originals with sensible modern furnishings, whose purpose is nowise concealed, is the only possible arrangement for an interior in the ancient style, for nothing so offends a just taste as the simulation of antiques.

In selecting a single example among these Renaissance rooms, all of which are perfect in their way, I choose for description the library, situated on the second floor, with two windows looking on to 52nd Street (Fig. 2). On entering the lofty, square chamber, its simple proportions, original fifteenth century Florentine ceiling, its bookshelves surrounding the walls and supporting Renaissance bronzes, transport us at once into the atmosphere of that period. A note of warmth is added to the rather severely symmetrical arrangement of the room by the brown wall paneling, and the great sofa and comfortable armchairs which are grouped around the fireplace on the right.

The fireplace itself is adorned by some Chinese jars of the T'ang period, whose brownish-green glaze harmonizes perfectly with the warm brown tones of a picture hanging above them, the portrait of a man in armor in the style of Bernardo Strozzi, the finest Genoese artist of the seventeenth century. The proud, dignified figure contrasts well with the passionate, sincerely devoted monk in prayer, very likely a portrait of St. Thomas by Greco, which occupies



Fig. 2. MRS. LYDIG'S LIBRARY.

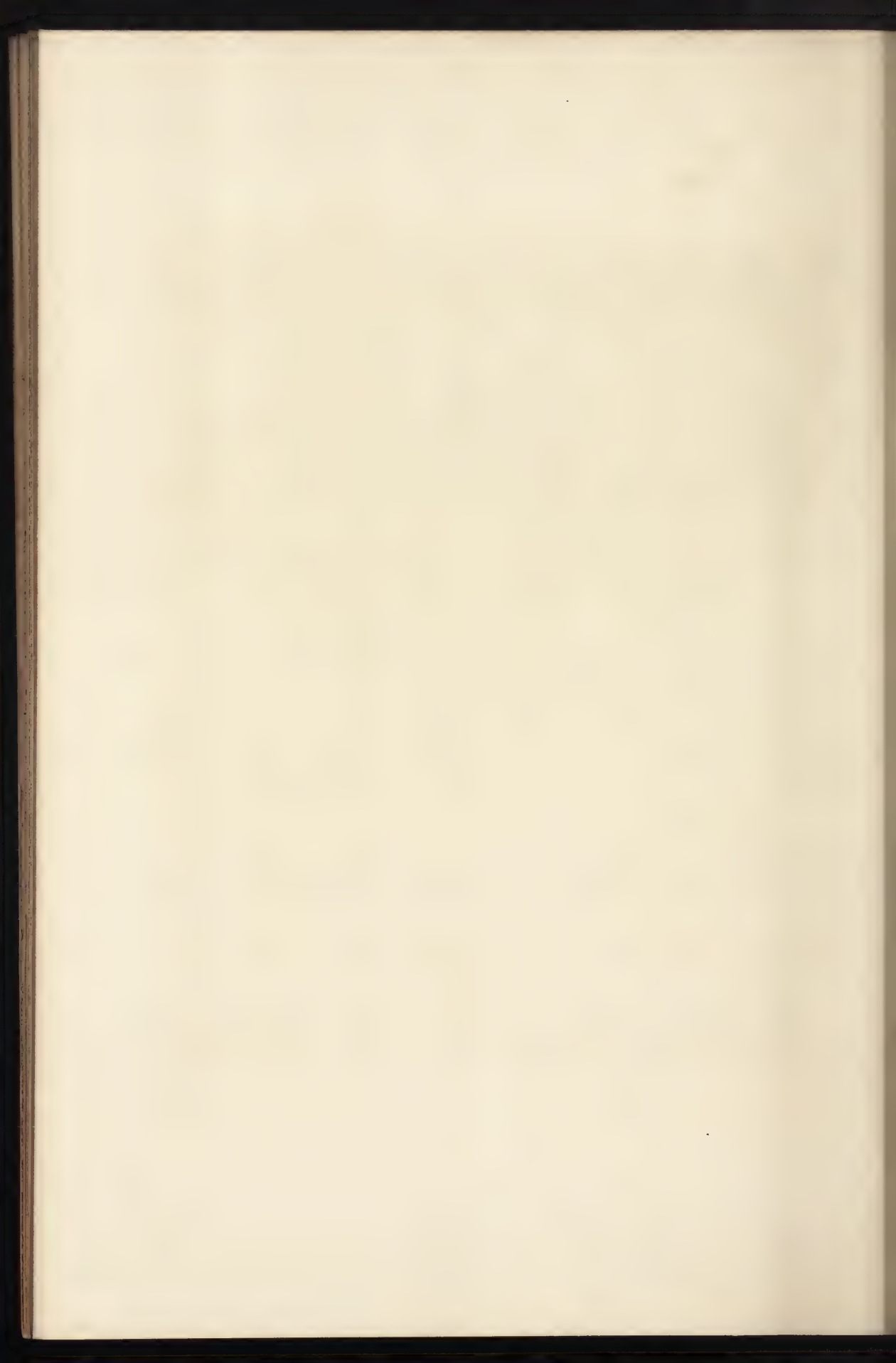






Fig. 1. ANTONIO MORO: PORTRAIT OF A MAN.
Collection of Mrs. Philip M. Lydig, New York.

a place of honor on the left side of the fireplace, and is framed in a splendid, richly carved old Spanish frame. It is a remarkable work of fervent feeling, painted brilliantly and nervously in an almost modern technique, but filled with a religious glow found only in the Jesuits of the great time of Loyola. The expressive and individual spirit of the ascetic Spaniard still pursues us when we turn to the window side of the room, where two masterly studies by his master, Tintoretto, are hanging. They are in predella form, and represent the Discovery of the Cross by St. Helena, motives used again by Tintoretto in a composition in Sta. Maria Mater Domini in Venice. Here we see the beginning of the brilliant light effect attained by a broad, sketchy way of painting, a manner which was further developed by Greco and which has kept the freshness of the earlier master's impressions on canvas until our day.

The group of about a dozen Renaissance bronzes assembled in this room forms one of the most costly elements in its decoration. As seen in the illustration, they are, for the most part, placed along the bookshelf of the third wall, on the left of the entrance, quite in the manner of a Renaissance interior as we see them in pictures by Carpaccio and Ghirlandajo, where bronze statuettes are placed on shelves around the room.¹

The most remarkable quattrocento work is the Satyr with a Tambourine—a blunt Paduan production, whose still imperfect technique is redeemed by the spirited handling of the theme (Fig. 3). The fresh realism which has transposed into the grotesque a model obviously drawn from the antique illustrates well the daring of the Renaissance artist when he was not concerned with religious subjects. In the same manner are two dancing satyrs in gilded bronze, of which Sir William Bennet of London possesses replicas which were exhibited at the Burlington Club in 1912. In the London group one of the satyrs holds a ball which he seems in the act of throwing to his companion to whom he is bound by a chain. These groups are justly attributed to Andrea Briosco, called Riccio, the greatest of the North Italian bronze sculptors of the late quattrocento, and are typical of his individual and harshly characterized work.

¹ The view of the room accompanying this article (Fig. 2) is taken from that point and does not show the fireplace with built-in bookshelves on either side.

An anatomical masculine figure brings us to sixteenth century Florence and the period of Michel Angelo. There are several examples of this figure extant and we find it in Mr. J. Pierpont Morgan's Collection, in the Victoria and Albert Museum, in the Louvre, in Berlin, and in the Seymour Haden Collection—sometimes gilded, sometimes with a brown patina. As Maclagan justly remarked, apropos of the example exhibited at the Burlington Club, these figures not only served as anatomical studies, but had a religious significance, and as bodies risen for the Last Judgment were used as *memento mori*. The graceful turn of the figure and its elongated proportions point to one of those masters who, influenced by Michel Angelo, formed the transitional link with, and presaged the work of, Giovanni da Bologna and the sculptors of the French Renaissance.

To a certain extent the Florentine sculptor, Domenico Poggini may be associated with this group of artists, although this pupil of Michel Angelo executed as a rule figures of more compact proportions. Mrs. Lydig owns two bronze statuettes which are perhaps his works, a gladiator (Fig. 5) and the nude figure of a Man carrying a Boy on his Shoulder (Fig. 4). The latter piece, with its fine modeling and beautiful patina, is one of the choicest of the collection and stands on the table in the center of the room. Poggini is mentioned by Vasari as one of the artists who executed a statue—a figure of Poetry, in connection with the funeral ceremonies at the burial of Michel Angelo. Furthermore, he is, through a collection of some twenty-five plaques, known to us as one of the finest Florentine medallists and is mentioned by Cellini in his immortal autobiography as one of his young assistants in 1545. His strength lay in the fashioning of small objects of art, and on his only authenticated marble statue, he designated himself as "aurifex." This work, an almost life-size representation of the youthful Bacchus—a subject also chosen by Michel Angelo—is owned by Mr. George Blumenthal of New York. It bears on its base the name of the artist and the date 1554, thus showing he made it when he was about thirty years old. The type, with its low retreating forehead, straight, sharply drawn nose, prominent, staring eyes and twisted upstanding hair, is reminiscent of the two signed bronze statuettes of David and Europa in the Palazzo Vecchio, which were first published by Dr. Bode. In his catalogue of the Morgan Collection, Dr. Bode ascribes in a most illuminating fashion the Gladiator (Fig. 6) and the Nude

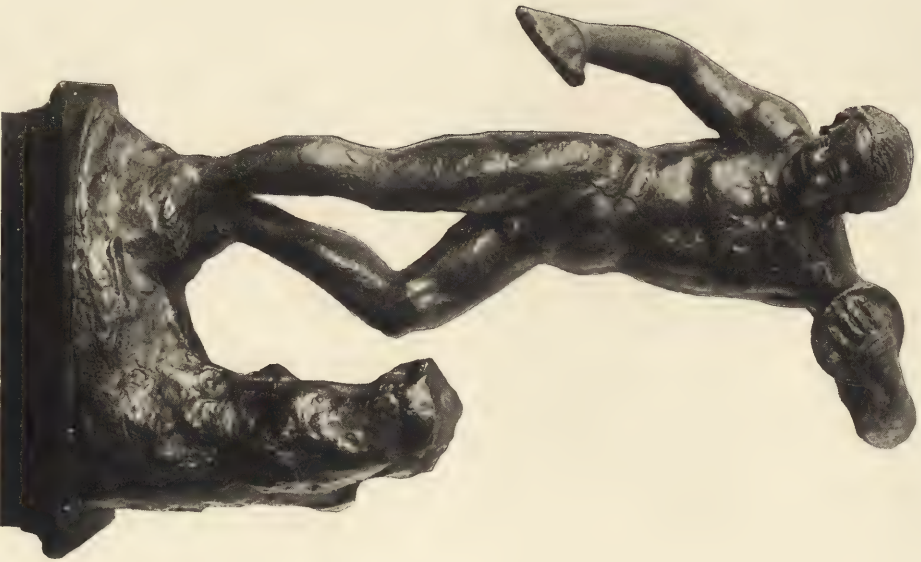


Fig. 3. PADUAN ARTIST, XV CENTURY, BRONZE.
STATUETTE.

Collection of Mrs. Philip M. Lydie, New York.



Fig. 4. STYLE OF DOMENICO POGGINI, BRONZE
STATUETTE.

Man carrying a Boy to Poggini on the ground of the above statuettes. Mrs. Lydig's Gladiator is a variant. The type of the head is slightly different, and perhaps even more in the style of Poggini, although the cast of the statuette may be later. The Man carrying a Boy is freer and more mobile in conception than Poggini's other works. The proportions, however, are similar, and the same incomparable chiseling of detail reappears in the statuettes of the Palazzo Vecchio.

I can only mention in passing the other bronzes in the room:—a gilded statuette of Marsyas, reminiscent of similar figures by Bellano; a satyr and a Venus supported by a vase, both sixteenth century studies after antique figures; the fighting gladiator, one of those direct copies after antique statues, so dear to the Renaissance artist, and an equestrian statuette of Henry IV of France, so much in the late sixteenth century Italian manner that one must ascribe it to an Italian follower of Giovanni da Bologna rather than to a French origin. Another remarkable group, full of character, depicting two nude wrestling women, of which there is a replica in the Wallace Collection, has been plausibly ascribed by Dr. Bode to one of the Flemish artists living in Florence during the latter part of the sixteenth century.

To these statuettes must be added a splendid casket for writing materials, of a type not altogether unusual in the period and generally ascribed to Caradosso, the famous Milanese goldsmith and friend of Bramante. Dr. Bode, however, justly points out that Caradosso's work is, as a rule, more elaborately carved, and that the ornamentation of this casket would suggest a Paduan artist influenced by Donatello. This piece, too, has its counterpart in America in two fine examples owned by Mr. J. Pierpont Morgan.

A charming French wood carving, standing by the window on a fine mid-Renaissance Florentine table, forms an instructive contrast to the characteristically Italian bronzes described above. It comes from the altar of St. Eloi in the Church of Recloses (Seine-et-Marne) and represents a legend from the life of the Saint together with the two figures which still remain *in situ*. The finely formed figures of the Saint and the attendant behind him, the rhythmic play of line in the costumes, the remains of delicately toned colors, everything, in short, betrays the pleasing conception of a northern



Fig. 5. STYLE OF DOMENICO POGGINI: BRONZE STATUETTE.
Collection of Mrs. Philip M. Lyde, New York.



Fig. 6. STYLE OF DOMENICO POGGINI: BRONZE STATUETTE.
Collection of Mr. J. Pierpont Morgan, New York.

French artist who added suppleness and flexibility of line to the powerful Flemish style with which he was imbued.

A German woodcarving of two little boxwood figures of Adam and Eve, dating from about 1520, stand near at hand in the center of a table, in strong contrast to, and inviting comparison with, the groups described above. These little figures are typical of the German manner of that period, which delighted in the execution of miniature woodcarvings, and freely betray the fact that the northern artists were not yet expert in the plastic handling of the nude figure. This little couple have lank, almost impossibly proportioned bodies, with disproportionately large heads and hands, but their naive and energetic action, expressive faces, and the careful and minute modeling afford in their own way no less enjoyment than the more harmoniously executed French and Italian statuettes. Early German Renaissance boxwood figures are extremely rare, and can mostly be traced back to the atelier of Conrad Meit from Worms, the great court artist of Margaret of Austria, Vice-Regent of the Netherlands. His marble tombs of Philibert and Margaret of Austria in Brou; sandstone portrait busts of Margaret and other notabilities; and his little boxwood figures, busts and statuettes, are among the masterpieces of German plastic art. The statuettes of Adam and Eve in Vienna and Gotha have many points of resemblance to our little figures, which, in all probability, are the work of some atelier directly under the influence of Meit.

Two masterpieces by Antonio Moro, admittedly the greatest portrait painter of the Dutch Renaissance, alone occupy the wall above the bookcases. Measured by the scope of other northern Renaissance masters, his art had international merits and reached out far beyond the narrow confines of the primitives. He studied in Italy where he felt the influence of Titian, lived now in Holland, now in Belgium, went with the Spanish court to Madrid and Lisbon, spent a short time in London, and finally returned to Holland. His work always displays, however, a characteristic Dutch earnestness and northern depth of conception and capacity for intensive character delineation which stamp him as one of Rembrandt's greatest predecessors.

Characteristically, the portrayal of mere feminine beauty lay little within the scope of his art, and his women, though always distinguished, are hard featured and of a certain regal aloofness. In the two portraits of a man and wife, owned by Mrs. Lydig, the

tense, penetrating expression of the masculine head renders it easily the more striking picture. The face, seen half in profile, the upward glancing eyes, directed towards the spectator, and the wrinkled forehead, all betoken a gloomy, troubled nature, of which the gesture towards the skull held in his right hand seems peculiarly illustrative. The dark hair, low forehead and thick lips suggest a Southerner, possibly a Spaniard. The woman's costume, too, would negative any suggestion of Dutch nationality, while her splendid ornaments intimate the pair to have been persons of distinction. The painting of her costume, of the fur, the red-brown velvet and the light brocade of her underskirt and embroidered sleeves is masterly. The firm, somewhat solid technique and the clearly defined outlines are reminiscent of the primitive masters, but the whole picture is steeped in a warm brown atmosphere indicative of the Rembrandt period. Both portraits are in the same manner as the portraits of Antoine de Rio and his wife, Eleanor Lopez, in the Louvre, to which they are in no whit inferior, and, like them, were probably painted in the sixties of the sixteenth century. At the time of the publication of Hymans' admirable book (*Antonio Moro, son œuvre et son temps*, Bruxelles, 1810), these pictures were still undiscovered in private hands in England.

Before leaving Mrs. Lydig's library, we must not fail to examine the desk standing on the left beside the bookshelves with its charmingly constructed upper portion. It is fitting that the desk in such a room should be a feature of especial distinction, and in this case it is the most delightful piece of Renaissance furniture in the room. These desks in the form of cupboards, with drawers and an adjustable writing shelf, which have been used in all countries since the seventeenth and eighteenth centuries, are an invention of the Italian Renaissance, and were made in different types all over the country, especially in Florence and in Northern Italy. Our example was probably produced in the neighborhood of Mantua, in the middle of the sixteenth century, as it quite agrees with the famous desk supposed to have been made for the Gonzaga, in the Victoria and Albert Museum in London. The combination of low and high relief carving on the lower part of the cupboard, and the inlaying shown on the open desk, are especially charming and characteristic of Northern Italy. A Latin inscription is formed by the inlaid letters, of which there is one on each drawer. The

intimate character which should belong to objects placed on a desk upon which the eyes rest in the interval of writing, is thoroughly in keeping with the little picture of the Madonna which stands in one corner and by the relief of the Virgin placed over the desk. The painting in its original is a charming example of the work of the Sienese artist, Neroccio di Bartolommeo. Very decorative in its light coloring and rich gilding, it is, at the same time, animated by a fervent lyricism. The relief of the Madonna and Child (a stucco relief of the first half of the fifteenth century, in the style of the Master of the Pellegrini Chapel, stands above the desk, fulfilling the object for which it was doubtless originally destined, for these stucco copies of well-known works in churches were generally made for the wall decoration of private houses, and are distinguished from the original marbles or glazed terra-cottas by less sharp modeling but a richer coloring.

A last glance over the general arrangement of this room shows a collection of works of the most diverse materials, chosen from almost all the countries in which the Renaissance held triumphal sway, although the Italian note predominates. One wonders at the diversity of these objects which stand here amicably side by side and lend variety to a still harmonious whole. A German or French wood carving stands beside an Italian bronze; Chinese vases ornament a chimney piece; Italian Renaissance tables consort in a corner with English chairs of the Elizabethan period, and two richly carved Portuguese chairs of a later period. Last, but not least, four small Ispahan rugs of admirable quality, dating from the seventeenth century, lie on the floor—rugs resembling those we find in Van Dyck's Genoese pictures as characteristic details of Italian interiors in the late Renaissance. Adherence to style, which demands that every object in a room be of one and the same period and origin, has not been made of the first importance here, and the more fortunately, too, for these so-called perfect arrangements are generally cold and monotonous. Here harmony is obtained by the predominating Italian note, and the uniformly high quality of all the objects assembled—variety, by the mingling with this predominating art of other arts whose style is not inimical to that of the Italian Renaissance. For really choice objects, selected with taste, will blend harmoniously, no matter how diverse their period or origin.

FIGURE PIECES OF COROT IN AMERICA : I • BY AUGUST F. JACCACI

TOWARD the close of Corot's career, when his landscapes were making their way and winning a large measure of appreciation from connoisseurs and public, the figure pieces, which he painted all throughout his long and laborious life, were looked upon very much as the by-products of a pure landscapist. Yet, to as full an extent as his landscapes, they are filled with his radiant charm, exhibit the same pictorial qualities, and express as fully the great artist's point of view forcibly and clearly put down by him in these words: "When face to face with nature, first seek for the form, and after for the *volumes* or relations of tones; then for the color, and the execution (the manner of technical expression). *The whole being subservient to the feeling, the emotion, which that particular bit of nature has awakened in you.*"

Very few of these figure pieces had been exhibited even in France, or known, except to the small circle of intimate friends of the artist, and it is only in the last two decades that the world has come to some adequate realization of their rare merit and of the extent of Corot's achievement in that line. We now have in America a splendid representation of them which includes some of the acknowledged masterpieces. It is to the credit of our collectors that some of them were bought twenty and thirty years ago.

In order to help the study of these figure subjects it is necessary to know the closely related examples of landscape with figures. The earliest of these in America, the Silenus (Fig. 7) in the collection of Mr. James J. Hill, was exhibited in the Salon of 1838, and described by the foremost critic of that day, Gustave Planche, as "a composition *indécise* and incomplete, whose defects justify the indifference of the public." It is a work of the greatest interest for an understanding of the evolution of the artist, the most important of a series which includes the Flight in Egypt (1839-40), Democritus (1841), Site d'Italie (1842), and the earliest Destruction of Sodom of the Salon of 1844, which, after being considerably cut and entirely repainted, was exhibited at the Salon of 1857 and figures now in a New York collection. Silenus, like many of Corot's pictures, the Biblis of 1875 for example, might be described as a symphonic variation, painted in the studio on a *leit-motiv* of nature and classical

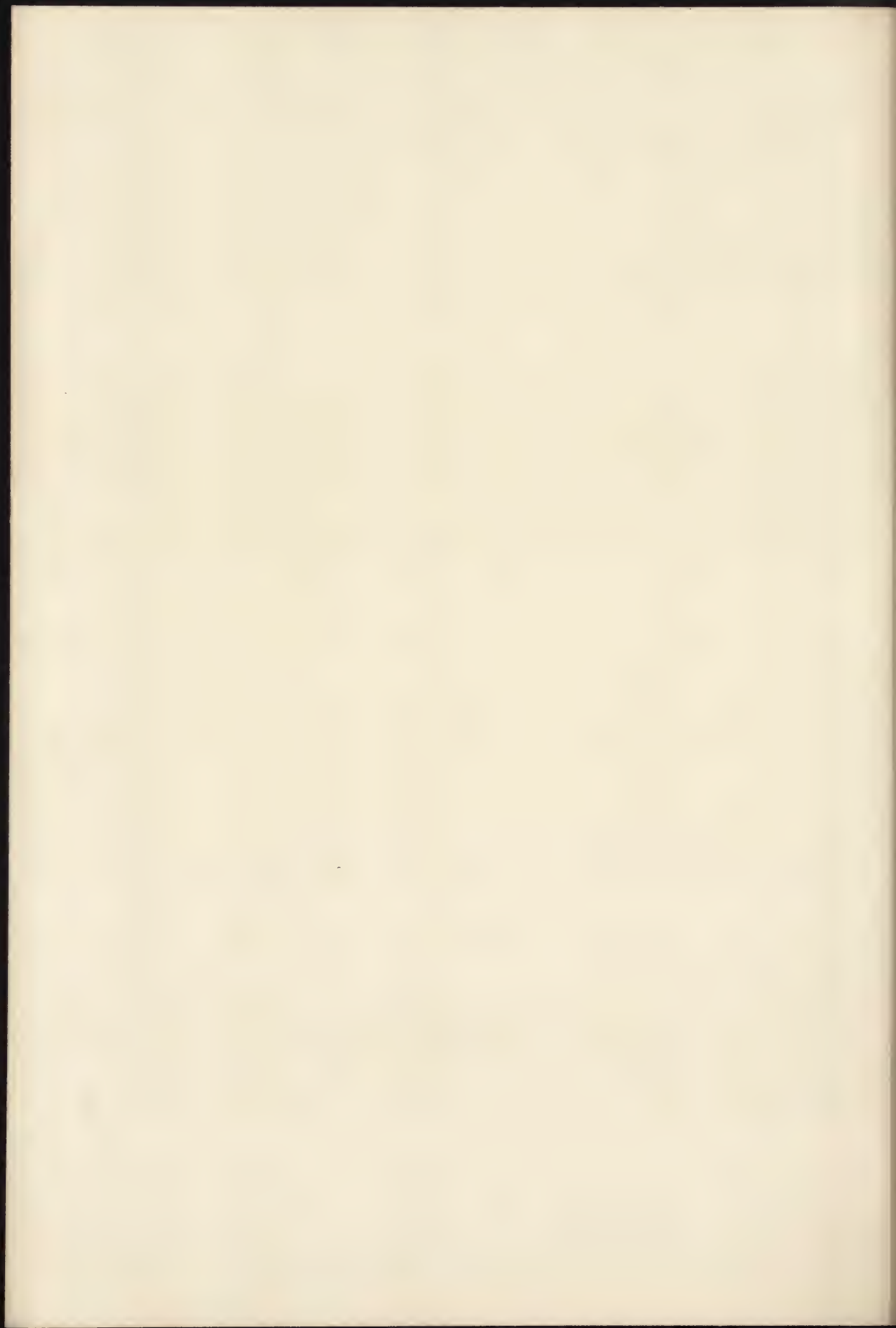
elements. It shows the influence Corot felt to the end, of the Italian classical landscape which he had brought from his only two trips to Italy, in 1825-27 and in 1834. That influence is felt in all his work, in his smaller sketches as well as in his transcripts from nature. It is a reminiscence of the serene grandeur of the Roman landscape, a sense of style and noble arrangements which never resulted in decorations or stage settings put up according to given formulas, but in an entirely personal and spontaneous expression of his own feeling for the beauty of nature. And so it has been justly and admirably said that all his pictures, whether transcripts from nature and life or landscapes composed in the studio, were above everything *des états d'âme*.

It is singularly enlightening to realize that during his stay in Rome in 1826 this most modest of students, who thought nothing of himself and looked up with enormous respect to his fellow Frenchmen, the Prix de Rome painters of the Villa Medici, remained entirely uninfluenced by them. His rare and penetrating intelligence helped him to pay not the slightest attention to the cold formulas of their pseudo-classicism. The best of their work does not exist for us when tested by the composition of the Silenus, the grouping of its figures and their charm. In it the young artist is himself, he feels his wings; he is over-conscientious, of course, carrying out every detail in the most carefully studied manner—but it is this most serious and painstaking work which explains the marvelous and apparently facile simplicity which was to come to him as a reward later. The tone is sustained throughout. From foreground to background the planes are thoroughly differentiated; air and light circulate everywhere; the general aspect is light, and even in the darkest foliage there is no forcing of dark masses in order to obtain, by contrast, an artificial effect of light. This is a modern picture, without artifices of convention. In some of Corot's Roman studies we already see this feeling for values and atmosphere, and we even find in some of them the silvery tone which characterizes the achievements of his maturity. He had no master, but formed himself in a way of his own, and we have this enlightening revelation of a part of this personal process of development which explains and justifies our opinion of his figure work.

"I had spent two winters at Mons. Bertin, learning so little, that when I arrived in Rome I could not carry out a drawing however



Fig. 7. COROT: SILENUS.
Collection of Mr. James J. Hill, St. Paul, Minn.



trifling. Two men would stop to talk together. I would begin to sketch them, beginning for example by the head. They would separate, and there was nothing but fragments of heads on my paper. Children were seated on the steps of a church, I would start sketching them, the mother would call them. My sketch book would have been filled with noses, foreheads, locks of hair! I resolved not to come back to my room without having drawn an ensemble; and for the first time I tried to proceed in the only way possible, by masses, rapidly. Therefore I began to circumscribe in an instant any group I saw; if it remained but a moment, I had at least a record of its general character; if it remained longer, I could add the details." It is that large manner of seeing the figure, the significant lines of a movement, that gives such vitality to the nymphs and satyrs of the Silenus. They are no academy figures, nymphs of the Opera or realities of the studio, but very real creatures endowed with the loveliness of the poet's pure and beautiful imagination. Their movements are just, they are in their place, in harmonious relation of tone with the landscape; and they have a grace, a freshness and spontaneity which are a delight. One must add what every figure piece of Corot proclaims, that there is an innocence, a gaiety and sweetness in them which belong to Corot and to him alone, and make one feel that he never looked upon a model, however vulgar, as a brutal translator, but in the way a father looks upon his daughter, with gentleness and tenderness. Dupré expressed that well in saying: "When he paints women there are wings on his shoulders."

At the same early period, from 1837 to 1845, should be placed the important good-size *Baigneuse au Repos* (Fig. 8) in Mr. John G. Johnson's Collection. A comparison of the drawing, modeling, tone and technique shows the closest relationship. The figure, of rare elegance of line, painted in the studio as all the artist's studies from the nude, is carried out as far as any the artist ever painted. In the sense that from head to foot there is absolute unity in the linear arabesque and in the painting of flesh, the rendering is broad, but the detail is more insisted upon than in later works. Besides its luminosity, its beauty of line and modeling, and intrinsic merit, this picture is precious because it marks a stage in the artist's career.

In Mr. James J. Hill's *Nymph recalling Cupid*, which was painted between 1850 and 1855, we come to realize the growing pre-occupation of the artist with certain problems. It looks like a sketch

in the parts which were left just as put down, rapidly, *du premier coup*, while other parts show careful work. It is evident that the reason some parts were left as done *du premier coup*, is that they were just in tone, while in others the tone relations had to be adjusted. The character of torso and limbs, the justness of movement, the elegance of composition, are all there, naturally and as a matter of course, as the solid basis of a Corot picture. But what the artist wanted to achieve was beyond that, it was the harmonious atmosphere in which sky, trees, ground and figures are bathed, with the same light pervading all. In this strikingly successful example of the master as in the other no less competent and entirely delightful picture of the same date, or perhaps a little later, the *Petite Curieuse* (Fig. 9) in Sir William Van Horne's collection, we see how very slight an interest Corot could have at times in color as such. We have it in his own words that what there was in painting, or rather what he himself sought to express, was form, ensemble, and value of tone. Color came after. And he repeated that color came after, for, "I love above all, the ensemble, the harmony of tone, whereas color often gives something *de heurté*, which I do not like," adding, "It is perhaps the excess of that principle which makes people say that I often indulge in laden tones." He was exaggerating his point, for his color is often lovely. But what a wonderful picture this *Petite Curieuse* is in its straightforward simplicity—the simplicity of a great mind who finds the significant in the little things of everyday life. Hardly more than a monochrome, yet it radiates color; a few tones so subtly, so miraculously just in their relations, tell the story of ground, wall, distant trees and sky—and they tell it completely, in all its beauty and in all its refinement. The exquisite sensitiveness of Corot the artist and the soul of Corot the man are revealed in it. It must be Sunday, for not only is the little peasant girl in her best clothes, but the landscape breathes the quietness of the day of rest. How this is accomplished is the mystery of art. The reproduction in these pages, however inadequate, makes further comment unnecessary. Anyone can see and feel for himself.

But pictures like the *Petite Curieuse* show how thoroughly Corot is in the tradition of his race, for it recalls Chardin. Both men belonged to that admirable class of the *petite bourgeoisie*, both were downright *braves gens* who practised the patriarchal virtues, accepted their lot in life, envying no one; who followed in the way of their



Fig. 8. COROT: LA BAIGNEUSE AU REPOS.
Collection of Mr. John G. Johnson, Philadelphia.





Fig. 9. COROT: LA PETITE CURIEUSE.
Collection of Sir William Van Horne, Montreal.



forefathers and worked very hard and with admirable independence. The elemental soundness and beauty of their character, their sturdiness, their rare wisdom and solid intelligence, their profound sympathy with all real people and things, above all, their childlike simplicity and the happiness they found in their everyday busy life, is reflected in their works and give them a universal appeal.

The Mother Protecting her Child (Fig. 10) in the collection of Mr. C. A. Griscom and the *Femme à la Pensée* (Fig. 11) in a New York collection, both of the same period, 1855, '58, show the radical difference of the conception and use of the costume between Corot and the representatives of the academic tradition. Corot's conception was a fundamental one with him. When he was in Rome, those of the successful men of the French Academy who painted the Roman peasant saw his costume as a picturesque element to be rendered as closely as possible, with detail and realistically. It was a realism without choice—the realism of colored photography. On the other hand, Corot liked picturesque costumes, but from the very beginning he used them as a part of the harmony of his picture. What he first of all saw was the form, the movement, and what he felt was the sentiment of the human being before him. That is what he tried to express and what dominates his slightest early studies of Roman models and all his figure work throughout his life. The costume is an accessory which he likes and uses, but which he subordinates to the ensemble where it takes its place properly, proving useful as an element, a secondary one, in the problem he has set himself to solve. We may take particular note of the costume at first looking at such pictures as these, but we soon feel the larger elemental facts, the figure solidly established in light, air, in a certain milieu. We may come back to the costume and take pleasure in it, but we are bound to leave the picture dominated with the sense of the mood of the model and the feeling of sympathy and complete understanding of the artist for that mood, with a sense of infinitely larger things pictorially than mere incidents of picturesqueness such as odd costumes.

Before the celebrated *Bacchante à la Panthère* (Fig. 12) in the collection of Colonel O. H. Payne, it seems hard to realize that it is the work of one of the few great landscape painters of the world, for it would establish the reputation of a figure painter. It is a masterly performance, magnificent in composition, with its rhythm of simple and noble lines, its figures conceived and executed as a

Greek artist of the great period would have conceived and executed them. The balance is perfect throughout, and there is such a suggestive marriage of background and figures, such beauty expressed everywhere in detail and ensemble!

A picture of the same period, 1855-60, the *Madeleine in Meditation* (Fig. 13), in the collection of Mr. James J. Hill, was evidently done in that fury of inspiration which often possessed Corot and which has been recorded for us by several of his friends. Everything is done bluntly, quickly, at first hand; all is expressive, assured, powerful; and the tone is extremely fine.

It was about the same time that Corot painted three of the landscape with figures which are now in America. Mr. Charles P. Taft's *La Fête de Pan*, the *Danse de Nymphes* of the Byers Collection and the *Fête de Bacchus* belonging to Mr. George Gould (this last is of a little later date, 1866). The three are characteristic examples of Corot's alliance of classical feeling with a sense of the beauty of nature as it is. They are among the earliest of a long line of such compositions by which Corot brought down opposition and achieved his fame; his technique never showed more suppleness and variety, more caressing adaptation to the sentiment he wished to express than in these important examples. The *Sommeil de Diane* of the Metropolitan Museum belongs to the same period but was retouched by the artist in 1868. It has been said that this painting has darkened because of these later additions. Was it not in this case, as in some others, due rather to the artist's lack of rigorism in his choice of technical methods and to his carelessness in selecting and mixing his colors? Carried away by his enthusiasm, he often worked feverishly; in those moods all means were good to him. At no time did he attach any importance to what he called these minutiae. His palette was indifferently composed. While using the same earth colors Whistler used afterwards, he also added fascinating and unstable pigments like lakes, cadmiums and dangerous greens. Analysis points to their use in the *Sommeil de Diane*, but the fine points of the picture remain untouched; in spite of the darkening, Corot's poetical inspiration stands fully revealed. True works of art alone can stand such tests.

Mr. G. H. Hosmer of Montreal possesses the very attractive, three-quarter length of a young woman "*accoudée sur le bras gauche.*" Two other three-quarter figures are the *Dreaming Gypsy*



Fig. 10. COROT: MÈRE PROTÉGÉANT SON ENFANT.
Collection of Mr. C. A. Griscom, Philadelphia.



Fig. 11. COROT: JEUNE FEMME ACCOUDÉE SUR LE BRAS GAUCHE.
Collection of Mr. G. R. Hosmer, Montreal.

of a New York collection, and the Nourrice allaitant son Enfant belonging to Sir William Van Horne, and of which there is a replica with variants which figured in the artist's posthumous sale. They also were painted from 1860-65. Concerned with essentials and executed broadly, they are in the very best sense "studies"; each expressive of a mood, each true to the elemental facts that concerned the artist—drawing, modeling—values which with Corot spell light and pervading atmosphere.

The Paysanne à la Source of Mr. James J. Hill's collection is another fine example of the same period, but specially distinguished by a rare strength of color. The picture shows the increasing success of the artist in solving the problem to place a large figure in a landscape, giving all the facts, the character and the sentiment of each, and making of the whole a grave and gentle poetical harmony. The facts are all there; yet it is less a painting of nature and life than an expression of the love of Corot for them. Natural, artless and simple it makes us appreciate the justness of Millet's saying that the painting of Corot was *spontanément trouvée*.

In the collection of Mr. Widener is the well-known example of a little later date, 1865-68, the Young Woman seated before an easel, holding a mandolin. It is the masterpiece as well as the earliest of six similar subjects, one of which, a variant of this particular one, belonged to Count Camondo and is now in the Louvre. During the life of Corot, Mr. Widener's picture hung in the drawing-room of the artist and was sold at his posthumous sale. Like the others, it was painted in, and represents a corner of, the artist's studio in the rue Paradis-Poissonnière. Being a portrait of a place, each of the little pictures on the walls having been identified, it has the added interest of an invaluable historical document. As a picture pure and simple of a figure in an interior, it represents the supreme achievement of the artist. Everything is true. The real solid woman, seated, with her face in shadow turned away from us, the light falling on her shoulders as in a Vermeer, gives us the sensation of life itself. She is not posing, she is poised for an instant like a bird on a branch, caught in something she is doing and that we expect her to go on with as we are looking. Every familiar object in that reduced space is given straightforwardly and with masterly authority. In everything, in tone, atmosphere, color, we find here Corot at his highest.



Fig. 12. COROT: LA BACCHANTE À LA PANTHÈRE.
Collection of Col. O. H. Payne, New York.



Fig. 13. COROT: MADELEINE EN MÉDITATION.
Collection of Mr. James J. Hill, St. Paul, Minn.

THE SPANISH PICTURES OF SIR WILLIAM VAN
HORNE'S COLLECTION IN MONTREAL • BY
VALERIAN VON LOGA

SPANISH art, like everything genuine, is perhaps more highly appreciated in the New World than in Europe. With its strong national note and its unaffected directness of feeling and realistic conception, excellencies have been recognized in it which are only shown to a partial extent in the artistic productions of other nations. It is in America that Greco was born anew in the esteem of cultured people, and some of his best works are already there. Almost a third of all the pictures of Velasquez which have left Spain are now in America. While Americans have shown a certain reserve toward the frequently over-sentimental paintings of Murillo, Zurbaran's austere greatness has found full and admiring recognition, and they are beginning to prefer Goya's straightforward portraits to the English ones of the eighteenth century.

The Hispanic Society of America stands alone in the world with its library, which includes the whole range of Spanish literature, and its precious art collections. The Spanish painters can hold their own with the noblest work produced by Italian and Dutch art, not only in the public museums of New York, Boston, Philadelphia and Chicago, but also in the famous private collections of which America may justly be proud, in the collections of Mrs. Havemeyer and Mrs. Gardner, and of Mr. Altman, Mr. Frick, Mr. Huntington, Mr. Johnson and Mr. Widener.

A rare treat is opened to the lovers of Spanish art who visit Canada in the hospitable home of Sir William Van Horne, at Montreal. There we are met by Greco, Velasquez, Zurbaran, Murillo and Goya, the five very great painters of Spain, but the eye is also attracted by the light of less brilliantly beaming constellations. Two *bodegoncillos*, ascribed to Juan Labrador, (Fig. 14), the pupil of the great Morales, seem of the highest importance in art research. Outside of Spain one will scarcely meet with a finer example of Pedro Orrente's artistic endeavors than *The Wanderers into Egypt* (Fig. 15). Ribera is well represented by the portrait of a philosopher. Sir William Van Horne owns three fine pictures by Greco; the portrait of Councillor of State de Leyva, which may assuredly be placed by the side of the famous black and



Fig. 15. PEDRO ORRENTE: THE WANDERERS INTO EGYPT.
Collection of Sir William Van Horne, Montreal.



Fig. 19. CONTRERAS(?): CUIRASSIERS ON THE MARCH.
Collection of Sir William Van Horne, Montreal.

white portraits in the Prado Gallery. As a piece of painting the Apostle's Head seems unsurpassable (Fig. 16)—it is the same model which the master used for St. Joseph on the high altar of his famous Chapel of Toledo, and for the Santiago in the possession of Doña Maria del Carmen Mendieta.

Greco is not rich in invention, and his boasted originality shows limitations, at least in composition. Scarcely any painter, in so far as we are able to judge to-day, seems to have repeated so often a design which he has tested, scarcely varying the coloring, and almost bordering on barren copyist's work. Thus, of the Holy Family with the Glass Dish we have three other repetitions varying only a little from one another in the drawing and the painting, one in the collection of the Hispanic Society in New York, one in the possession of the King of Roumania in Bucharest, and a third in the hands of Mr. Marcel von Nemes in Budapest; furthermore, the chief group of this favorite composition is nothing but the middle part of one of the side-altars of the Chapel of San José, now in the Widener collection in Philadelphia. Sir William's example comes from Monforte, which has become famous very recently through *The Adoration of the Kings* by Hugo van der Goes.

The portrait of Philip IV (Fig. 17) standing, dressed in black, must come rather near, in point of time, to the portrait of Fraga, in a similar pose, of the year 1644 (now in Mr. Frick's collection). We find here also the long, rather thin hair falling over the ear, and the scanty mustache. It must especially strike one that in both pictures, under the light which falls down sharply from one side, the nose stands out stiffly from the face as if carved out of wood. Velasquez has seldom depicted his figures in so kingly a fashion. In order to judge aright this lofty and unaffected art, compare with it the portrait of the same period of the fourteen-year-old Infante Balthasar Carlos in the Prado Museum (Number 1221) by his best pupil. But even in the King's portrait the master keeps to a tested recipe, and retains a scheme of composition which he has already carried out with success. We see the same position of head and arms in the Fraga portrait, which was painted a little later, only here the right hand holds a hat instead of the staff of command which was suited to the other presentment, while the left hand rests on the basket-hilt of the sword and at the same time by pressure raises the scabbard to a horizontal position with that incomparable



Fig. 14. JUAN LABRADOR: STILL LIFE.
Collection of Sir William Van Horne, Montreal.



Fig. 18. MAZO: THREE BOYS.
Collection of Sir William Van Horne, Montreal.

elegance with which the Count-Duke grasps his mantle in the portrait of the Hispanic Society. And this gloved left hand, with outstretched little finger, in which lies the folded document, as in the portrait of the Prado (Number 1182), resembles the right hand of the Infante Ferdinand in hunting costume (Number 1186 of the Prado Museum). One may also bring into comparison the hands of the Grand Master of the Hunt, Don Juan Mateos, in Dresden; furthermore, the hat and the gold chain of the Infante Don Carlos and the eye and look of Don Diego del Corral y Arellano (Nos. 1188 and 1195 of the Prado Museum) have convincing resemblances to Sir William's picture. Observe, too, the very similarly painted draperies in authentic pictures. More than anything else, this skilful handling of the brush and the *pentimenti* of the head and legs point to the authorship of Velasquez. In the head one misses the softness and life-likeness of the skin, which distinguish the portraits of the master; the glazes, which so happily keep the balance of coloring, are lacking, so that it is this important part of the painting which appears unfinished. In spite of all his bearing there stands before us a broken, discouraged man, upon whose features there rests a shadow. The picture bears witness to the gloomy days after the downfall of the Count-Duke, when under the pressure of ensuing political complications, wretched Philip, with bitter self-reproach, bade farewell to youth, and with renewed zeal, with ever-present fidelity to duty, he then devoted himself to affairs of state, and penitently unburdened his conscience-stricken and tormented heart to the Abbess of Agreda. Once more the sun beamed upon him: this day when he entered Lerida as a conqueror at the head of his troops, has been immortalized by the genius of Velasquez. When neither the blessed body of San Isidro and the holy image of the Madonna of Atocha, nor the prayers of the people could any longer keep the queen alive, and his only son bore to an early grave Philip's and the nation's hope, the King, bowing beneath the chastisement of heaven, became an old man.

The little sketch-like replica of the crucifix of St. Placido is a very pleasing work of almost Dürer-like severity.

In Sir William's collection we have a special opportunity to appreciate Juan Bautista del Mazo, Velasquez's son-in-law, whose works were oftenest mistaken for the master's. Juan Bautista del Mazo's signed picture of three boys (Fig. 18), though somewhat still in com-



Fig. 17. VELASQUEZ: PHILIP IV.
Collection of Sir William Van Horne, Montreal.

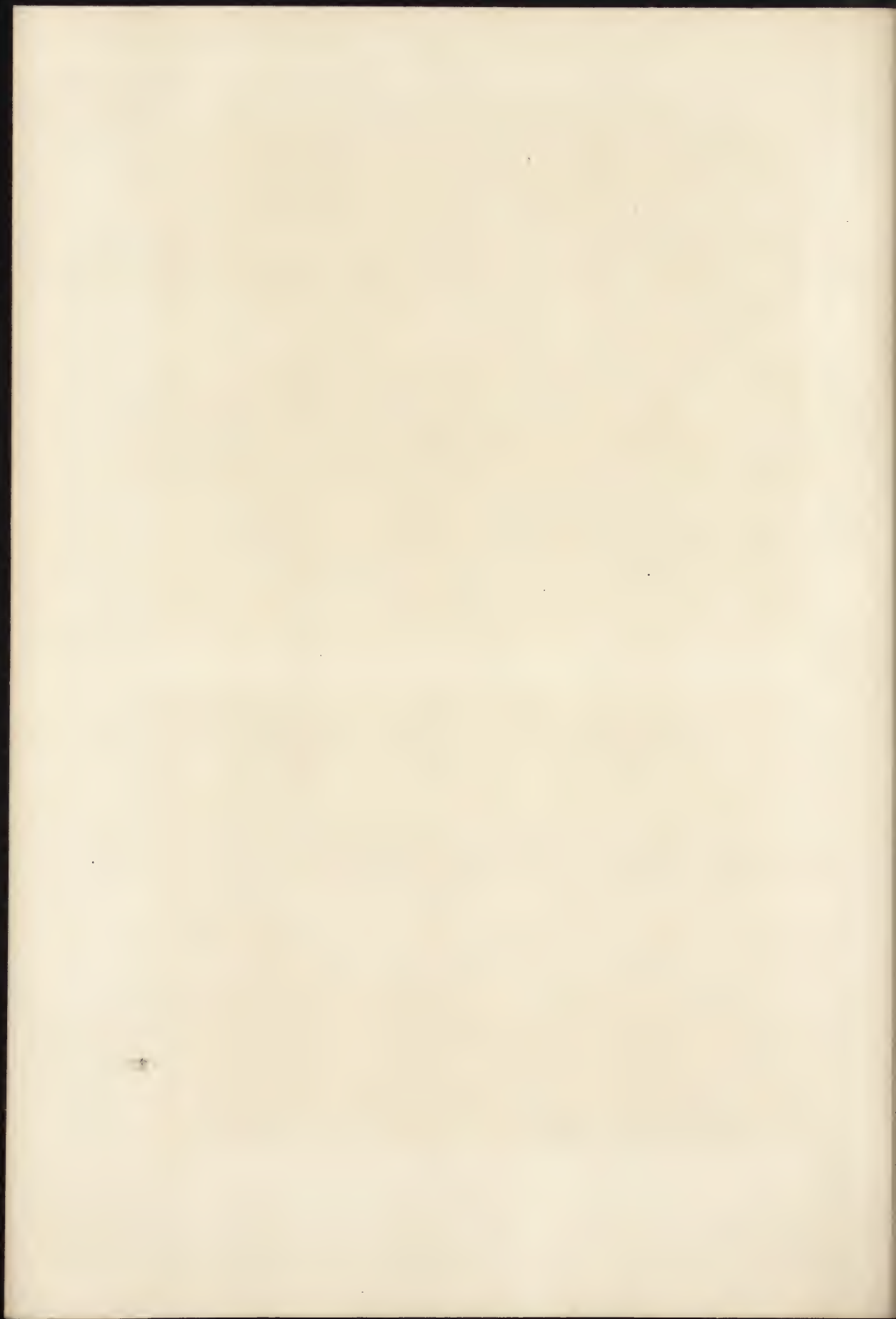




Fig. 16. GRECO: APOSTLE'S HEAD.
Collection of Sir William Van Horne, Montreal.



Fig. 21. MURILLO: PORTRAIT OF A CAVALIER.
Collection of Sir William Van Horne, Montreal.

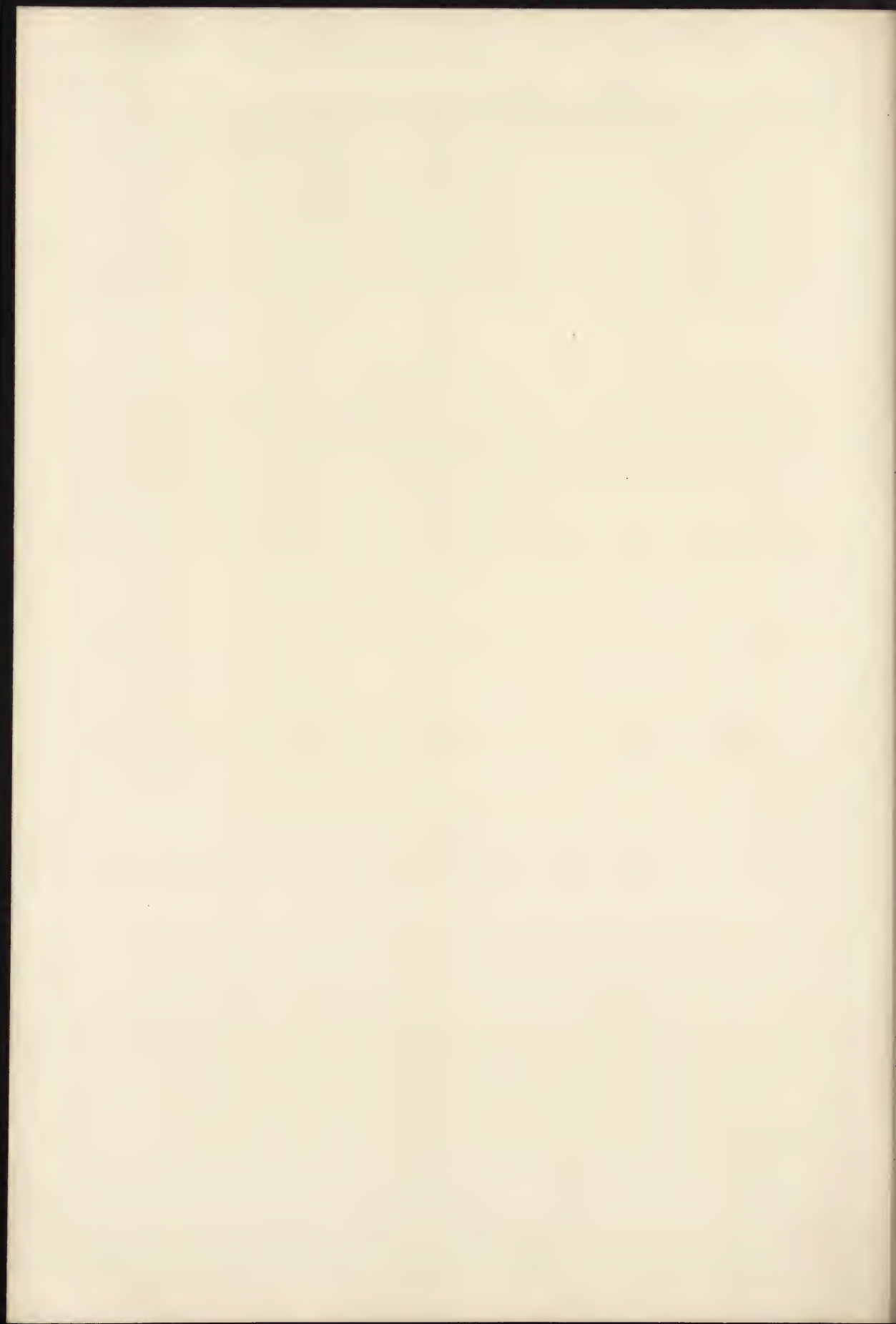
position, yet abounding in remarkable details taken from life, unrolls before us a bit of the history of civilization, and also bears witness that the much-admired dog in the painting of Count Raczynski's Gallery must have been painted by this naturalist. The three children portrayed can scarcely be the artist's own children whom we know from the family portrait of Vienna.

Juan de Pareja, the mulatto slave of Velasquez, who won his freedom by learning the noble art of painting behind his master's back, might be the author of the half-length portrait of Philip IV. Let it be compared with the rest of the signed full-length portraits of the king belonging to the Prado Museum, then one recognizes, too, the same hand in the portraits of the black-clad Philip of the Huth Collection in London, of the Prado Museum, and of the Hermitage in St. Petersburg, in which all three reproduce the same type which is found in the half-length portrait of Vienna of the year 1632 and in the Turin head of the last years of the painter's life. This remarkable picture, which probably came into existence after the death of Velasquez, shows the broad lighting of the upper eyelid which is characteristic of the mulatto and which we also observe in the two pictures of the Hispanic Society. We know this light, soft style of painting from Pareja's masterpiece which appeared a year after his master's death, Christ's Visit to the Publican, and from the signed Baptism in the Jordan, dated 1667, in the Museum at Huesca.

It is to be hoped that the reproduction of another remarkable picture, which almost seems good enough for Velasquez's great name, may perhaps throw light on its authorship. Possibly these Cavalrymen on the March (Fig. 19) are the study for a lost or uncompleted painting of the Hall of Kingdoms in the Buen Retiro. I had thought of José Leonardo, in whose Surrender of Julier there are similar groups of riders in the center-ground, and in whose Capture of Breisach one sees just such lancers (Nos. 858, 859 of the Prado Museum); but the painter of Aragon paints horses of a very different type from the solid little horses of the Andalusian race. The man to the extreme left, with the twisted mustachios and broad-brimmed hat, we meet again as a smoker in the Concert of Count Raczynski's Gallery, which also shows many kindred traits in the manner of painting. Of this interesting painter, who may well have known Van Dyck's pictures, there are perhaps half a dozen genre scenes with life-size, half-length figures, which one meets,



Fig. 20. ZURBARAN: ST. CASILDA.
Collection of Sir William Van Horne, Montreal.



mostly under the name of Pedro de Moya in public and private collections outside of Spain (Munich, Karlsruhe, Warsaw, Posen, Stockholm). The monogram *Co...ff* on a painting which wandered into Sweden (reproduced in the Olof Granberg Catalogue Raisonné of pictures in the private collections of Sweden, Stockholm, 1886 I, page 136, Collection G. A. Tamm, Stockholm) scarcely fits the pupil of Van Dyck from Granada. Perhaps the riddle may be solved in Contreras, the pupil of Pablo de Cespedes? He is the only artist named by Palomino, the dates of whose life fit. The Cordovan may have met Moya when the latter, returning from Flanders, also brought with him other Andalusian artists like young Murillo. Whether works of his are still to be found in Buxalante, I have thus far been unable to ascertain.

Quite differently from Velasquez at the court and in the capital did Zurbaran, his eight months' older fellow-pupil, develop in Seville. Of the painter of Monkish Life Sir William Van Horne owns a characteristic head in the dress of St. Francis, which may have come from the Capuchin Church in Xerez, where Cean Bermudez recorded seven different holy martyrs scattered through the church. Of far greater charm is the female saint, in rich mantle of brocade, doubtless St. Casilda (Fig. 20). In almost the same pose Zurbaran painted the Moorish king's daughter, whose bread, which she was carrying to Christian captives, was changed into roses, as in the story of Elizabeth of Hungary (No. 1238 of the Prado Museum); in the former case we have a severe-looking, austere beauty; in the latter, a budding flower like the roses in her lap. Among the beauties of the Hospital de la Sangre St. Casilda is not to be found.

Of the two portraits ascribed to Murillo, great rarities in themselves, the cavalier from the Leuchtenberg Collection is a masterpiece of aristocratic characterization (Fig. 21). The picture may belong to the beginning of the forties. When the youthful Murillo visited the capital at the suggestion of Moya, in order to study the treasures there collected, he seems to have been more attracted by Carreno's softer, ingratiating manner of painting than by the severe conscientiousness of his great countryman. As little as the dashing pose, the head thrown back and the bold position of the arm of the young warrior with his mustachios correspond to the melancholy temperament of the young Andalusian, yet it is striking in what a

Murillo-like fashion the folds of the sash fall and the nails of the fingers are formed.

Goya is splendidly represented in Sir William Van Horne's collection. The portraits of a couple were originally in Valencia, a place which the artist visited in 1780 when his wife had to take a sea bathing cure. However, these two excellent paintings are freer in treatment and painted with a much easier brush than the works of this period. The face of the lady, who is no longer young, tells of nervous suffering.

Of some ten or twenty years later is the broadly painted *Maja* with the lace veil, who with inimitable grace supports her blooming head upon her plump arm. The rosy skin and budding mouth are in wonderful contrast to the deep, one might almost say, indifferent eyes. This is probably the portrait of Rita Molinas, the famous actress.

Two extremely wild battle scenes show the artist from a not less interesting side. They may have been painted at the same time as the series of etchings. In one of them are to be found, among the mass of original and life-breathing motives, elements which are reminiscent of No. 5, in *The Disasters of War*.

TWO CONVERSATION PIECES OF HOGARTH • BY W. ROBERTS

AMONG the many fine English pictures in the collection of Mr. J. H. McFadden at Philadelphia are two beautiful "conversation pieces"—as such compositions were called—which help one to realize what a very great artist William Hogarth really was. Had portrait painting during the earlier half of the eighteenth century been the fashionable craze which it became later on, Hogarth and not Reynolds would now be ranked as the "father" of that phase of English art. The stiff fashions and formal manners of the Hogarth period afforded very little latitude to the portrait painter's art; and he could not dictate, as did Reynolds, Gainsborough and Romney at a later period, what dresses his sitters should wear, nor the attitudes which they should take when being painted. The artificiality and formalness of so many of Hogarth's "conversation pieces" are nevertheless accurate pictures of English high life interiors when "deportment" had been cultivated into a religion.



Fig. 22. HOGARTH: ASSEMBLY AT WANSTEAD HOUSE.
Collection of Mr. J. H. McFadden, Philadelphia.



Fig. 23. HOGARTH: THE FOUNTAINE FAMILY.
Collection of Mr. J. H. McFadden, Philadelphia.

But the formality of the grouping in the Assembly at Wanstead House (Fig. 22), for instance, does not in any way minimize its extraordinary artistic qualities. Every detail here is finished, and every face is a perfect miniature-like gem. The gentleman seated at the French table to the extreme right is evidently the master of the house, Sir Richard Child (youngest son of Sir John Child, chairman of the East India Company), successively created Baron Newton, Viscount Castlemaine and Earl Tylney, who built Wanstead House and for whom Hogarth painted this group. The lady seated next to Lord Castlemaine—he did not become Earl Tylney until 1731—is, there can be no doubt, his wife, Dorothy Glynne, heiress of Henley Park, Surrey; both were married at the age of 21 in 1703, and are both about 46 in the picture. The younger woman seated by Lady Castlemaine is doubtless her elder daughter, and the group of two youths and a girl at the opposite corner of the picture are, there can be no question, the eldest son, who died before his father in 1733-34; the second son and heir, who died unmarried in 1784 when the titles became extinct; and a younger daughter.

Wanstead House was one of the noblest in Europe, and the ballroom in which the party is being held in Hogarth's picture was 75 ft. by 27 ft., and was hung with tapestry. Hogarth has selected the afternoon for the time of his picture and has contrived to get twenty-six portraits on this little canvas of 25 in. by 29 in. Tea is nearly finished, and the party at the center table are already playing cards, perhaps piquet, and one of the ladies in the quartette of players is showing the ace of spades to Lord Castlemaine; the servant in the background is seen lighting the candles in the chandelier which hangs from the center of the ceiling.

The place of this picture in Hogarth's career as an artist is exceedingly important. So far as can be traced, it is the earliest picture by him in existence. He began it about 1728, and in his own list of pictures remaining unfinished on January 1, 1731 (*"Hogarth Illustrated,"* III, p. 23), it is entered as "An assembly of twenty-five figures for Lord Castlemaine, August 28, 1729."

In one of my volumes of eighteenth century press cuttings on art matters there is an interesting obituary notice of Hogarth, 1764 (unfortunately the name of the periodical is not given), evidently written by one who knew his work well. In this it is stated that "the first piece in which he [Hogarth] distinguished himself as a

Painter was in the Figures of the Wandsworth [*i. e.*, Wanstead] Assembly. These are drawn from the life, and without any circumstances of his burlesque manner. The faces are said to be extremely like, and the coloring is rather better than in some of his best subsequent pieces." It may be pointed out that the ballroom seen in Plate 2 of Hogarth's "Analysis of Beauty," 1753, is said to be a grotesque representation of an assembly at Wanstead, and that it contains portraits of the first Earl Tylney, his Countess, etc., but probably this statement has little foundation in fact.

The subsequent history of the picture may now be briefly summarized. Wanstead House and estates passed to Emma, the only married sister of the second and last Earl and wife of Sir James Long of Draycot, Wilts; their daughter, Catherine Long, married in 1812 the Hon. William Pole-Wellesley, afterward fourth Earl of Mornington; three years before this lady's death her husband's extravagance had so impoverished the estates that the whole of the contents of Wanstead House were sold at an auction (in 1822) which occupied thirty-two days. Previous to this the Hogarth picture had been lent by the new master of Wanstead House to the British Institution, in 1814 (No. 121). When the crash came and everything had to be sold, this Hogarth picture formed lot 171 of the sale on June 20, 1822, and is there set out in large type as "a view of the interior of the ballroom of Wanstead House, with a numerous assemblage of ladies and gentlemen. A highly curious and interesting picture by this inimitable and immortal artist." Its next recorded owner was the great Sir Robert Peel, who was one of the most distinguished art patrons of his day, whose son lent it to the British Institution in 1862 (No. 86), and from whom it was purchased privately by Mr. Frederick Davis of Bond Street, London. It has appeared twice within the last thirty years at the Old Masters' Exhibitions at Burlington House, first in 1885 (No. 28), when it was lent by Mr. Davis, and secondly in 1896 (No. 19), when it was the property of the late Lord Tweedmouth, through whose sale at Christie's in 1905 it passed into Mr. McFadden's Collection.

Whilst *An Assembly at Wanstead* marks Hogarth's highest achievement by way of interiors, so does Mr. McFadden's second picture, the *Fountaine Family* (Fig. 23), show us Hogarth at his best in his out-of-door groups set in a landscape. The background in this picture is fine enough for Richard Wilson or Thomas Gains-

borough. Maybe it is a view in the Park at Narford, the ancestral home of the Fountaines, or perhaps it is a transcript from one of the London parks or open spaces of the day. The little picture has all the charm of a *fête-champêtre* by Watteau or Lancret without its pointless prettiness; there is French grace with English virility.

The picture is some years later than the Assembly at Wanstead, and dates from about 1735. Sir Andrew Fontaine, who is seen in the center with his left hand resting in his coat, examining a picture, was one of the most famous collectors of his time (he was born in 1676 and died unmarried in 1753), a scholar and traveller, and the successor in 1727 of Sir Isaac Newton as Warden of the Mint. His collections of majolica, etc., remained intact for over a century after his death, and when sold at Christie's in 1884 and 1894 realized over £100,000. The identities of the other figures in the picture readily suggest themselves. The elder lady is probably Sir Andrew's sister, Elizabeth, who married Colonel Edward Clent; the younger lady is her only daughter, and the young gentleman in conversation with Sir Andrew and pointing to the picture is doubtless her husband, Capt. William Price. Their only son, Brigg Price, assumed the name of Fontaine and succeeded to Narford. The person who is displaying the picture is almost as famous as Sir Andrew himself. It is Christopher Cock, the auctioneer—the James Christie of his day—who is satirized by Foote in his "Auction of Pictures," and at whose rooms in the great Piazza, Covent Garden, London, Hogarth exhibited his *Marriage à la Mode* in or about 1750. Cock was the great art auctioneer of his day, and it is at his rooms doubtless that Sir Andrew Fontaine obtained many of the treasures which made Narford a pilgrimage for art lovers for over a century.

The Hogarth group has been three times exhibited in public, first at the British Institution in 1817, secondly at the National Portrait Exhibition at South Kensington in 1867 (No. 355), and thirdly at the Old Masters at Burlington House in 1880. In the interval it had been seen by Dr. Waagen ("Art Treasures of Great Britain," 1854, III, 431), who described it as an excellent picture and as "of unusual clearness and freshness of colour and careful execution." There is one interesting point which I have not been able to settle: the picture which is being held up by Christopher Cock has clearly some significance, and may possibly represent an acquisition which

Sir Andrew had just made. It looks like a mythological scene by Claude or N. Poussin, and may be the "small but very fine" picture of a mythological subject by Nicolas Poussin to which Waagen refers in his notice of the Narford Collection.

ADDITIONAL NOTES ON EARLY PAINTINGS BY REMBRANDT • BY WILHELM BODE

I HAD barely finished the notes on early works of Rembrandt, published in the first number of *ART IN AMERICA*, when I learned of the discovery of two more canvases of the same kind, one of which, especially, sheds new, unique and important light upon the young artist.

The profile head of an old woman in a black cap (Fig. 24) reveals a very close relation with the Tobias picture of 1626, reproduced in my previous article in this magazine. It is the same woman who represents the wife of Tobias, here similarly, and not altogether happily, foreshortened. On the original picture, which I know only from a photograph, the last syllable of the name "brandt" is said to appear. The similarity in drawing and manner of painting of the two recently discovered canvases to the Tobias picture is marked, even in the reproduction. We are, therefore, safe in deciding on 1626 as the date of both. The present owner of the small and well-preserved painting of the old woman is the well-known collector, Mr. Paul Delaroff, in St. Petersburg.

The second canvas, *The Pen Cutter* (Fig. 25), is now in private possession in Paris. The life-size original does not at the first glance suggest Rembrandt, although the type of man and the subject immediately recall some of the early works of the master, but the bright daylight, the extraordinarily careful finish and especially the strong local color of the blue coat, as well as the size of the figure, all lead one astray. Moreover, the canvas is not signed. Huygens, who knew Rembrandt and Livens, then in their early manhood and living in Leyden, at the period when they resembled each other in their art, characterizes their work, saying that the one was fond of compositions with small figures, while the other loved large, rhetorical, single figures. Calling to mind this characterization, we are tempted to judge that Jan Livens is the author of this

latter work. However, *The Pen Cutter* is far beyond the works of Livens in his early years. He never shows the mastery of drawing and modeling, nor the freedom which we have here in the graduation of color to correspond with the degree of light. Moreover, this canvas shows so much similarity in subject and even in detail to the small signed painting of a similar subject, *The Money Changer*, now in the Kaiser Friedrich Museum, that we are safe in assigning the two works to one and the same author, Rembrandt, and in suggesting the same date for both. Aside from the difference in size and from the fact that one is seen in harsh daylight and the other by candle light, the resemblance in the pictures can be traced even to the books on the table, the writing materials, as well as the large leather money bag, suggesting that the same objects served as models for both canvases. The books in the *Student of the Fairfax-Murray Collection*, in the *Paulus* of 1627, and *Judas with the Pieces of Silver*, are also very similar, and all of these are works of the same period. The blue of the coat, which at first sight seems strange, is peculiar only because of its strength and the size of the field, for in other early pictures by the master, a similar blue is not rare, and is frequently used as the only strong local color. The other colors used in the shadow in *The Pen Cutter* are most delicately shaded. The dull green of the table cover and the light neutral yellow of a leather binding are frequently combined by Rembrandt with this blue, especially in his early works.

These very early pictures by Rembrandt, among which *The Pen Cutter* is the largest and one of the most important, are especially interesting in the study of the master of the Dutch school, because they show him in a field which Jan Vermeer exploited nearly a generation later with great success; that is, the depiction of figures painted indoors in full and clear daylight, with the most carefully refined and tasteful feeling for color and the greatest delicacy of execution. However, the aims of the two artists were different. Rembrandt desired above all the striking interpretation of the character, the situation and the meaning of the scene. With him the picturesque effect is only a means to an end, and the peculiar twilight he usually affects is a far more effective means to this end.

I have called attention in a previous article to the need for extraordinary caution in accepting as originals unsigned early works of Rembrandt, or such canvases as lack the distinctive masterly treat-



Fig. 24. REMBRANDT: AN OLD WOMAN.



Fig. 25. REMBRANDT: THE PEN CUTTER.

ment, for the reason that his "new art" aroused so much interest among his contemporaries that most of his works of that time were copied and copied repeatedly, especially by his followers and under his own eyes. I had a new proof of the wisdom of this caution when the most important composition of that period, Judas Returning the Pieces of Silver, appeared. This is now in the possession of Baron Schickler in Paris, and a second copy in the possession of Mr. Julius Böhler in Munich. The well-preserved portions of this latter, unfortunately mutilated, canvas are treated so much more brilliantly than the copy owned by Baron Schickler, that the latter can be accepted only as a copy made in the atelier. The mutilated condition of the picture in Munich causes me to hesitate in deciding that it may be the original.

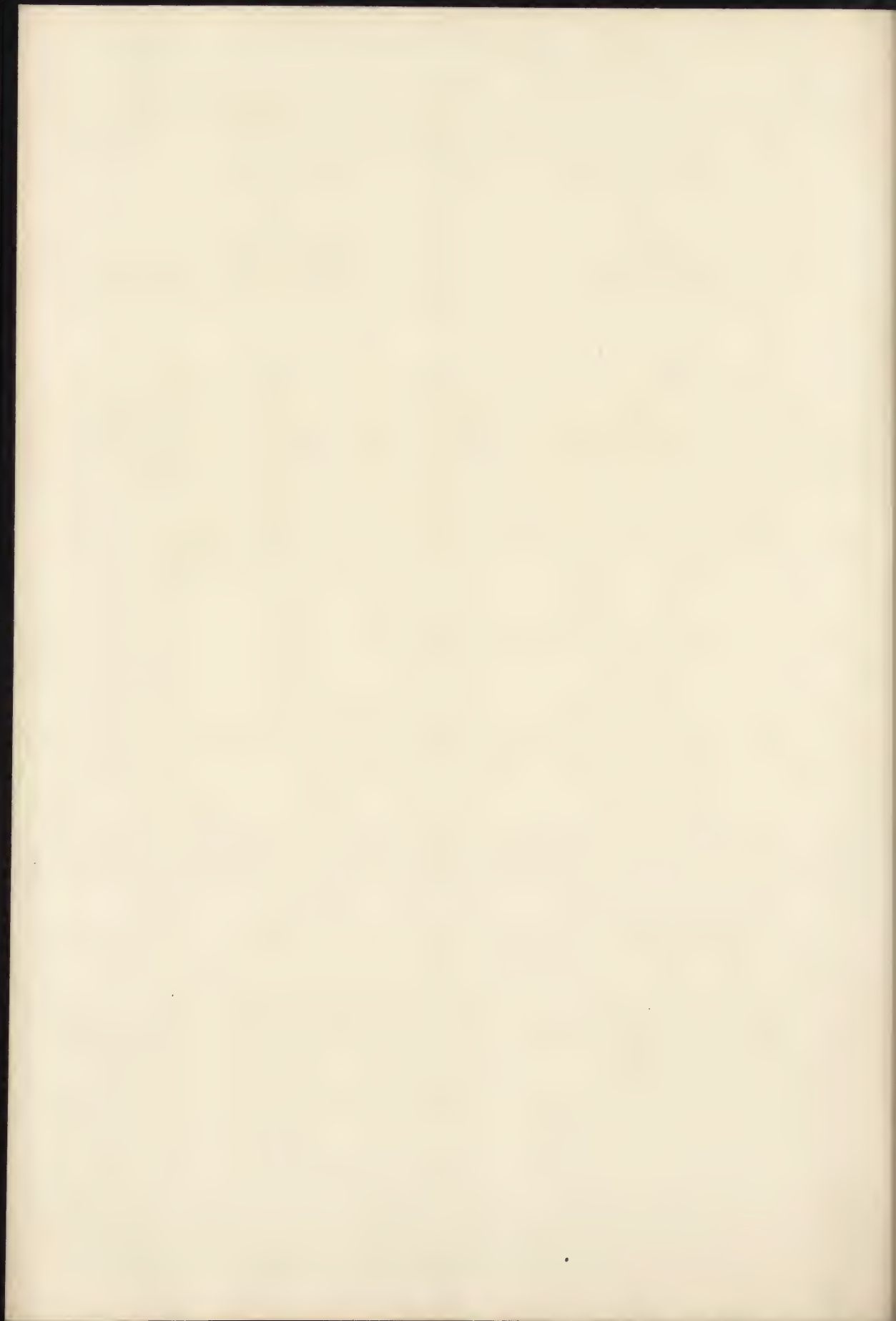
A TRECENTO PAINTING IN CHICAGO • BY JOSEPH BRECK

SO few of the not numerous works of Duccio and his school have found their way out of Italy¹ that the small Ducciesque painting, here published for the first time, may be counted among the most interesting of the several fine examples of Italian painting owned by Mr. Martin A. Ryerson of Chicago. This little panel (Fig. 26) measures 17¼ inches in height by 11¾ in width, including the frame. The Virgin, wearing a deep blue mantle, supports with both hands the partly nude Christ child, who gathers up in His right hand the folds of the Virgin's white head-cloth. Covering the marble throne is a splendid orange-vermilion drapery, enriched with gold. At the left of the throne stands St. John the Baptist, a vermilion mantle covering his goatskin shirt, and St. Peter, who wears a light green pallium. Corresponding to these figures on the right are St. Dominic, in black and white habit, and St. Paul the Apostle, wearing a plum-colored pallium. In the foreground at the right is the tiny figure of the donor, a Dominican monk, who kneels quite appropriately at the feet of the founder of his Order. The painting is on a gold ground, elaborately patterned. With the exception of

¹ In America, for example, there is in the collection of Mr. D. F. Platt, Englewood, N. J., an important Enthroned Madonna with Saints attributed to Duccio, and in the collection of Mr. J. G. Johnson, Philadelphia, a small panel of an Angel, similarly attributed. Mr. J. Pierpont Morgan's triptych I believe is still in London.



Fig. 26. SCHOOL OF DUCCIO: ENTHRONED MADONNA AND SAINTS.
Collection of Mr. Martin A. Ryerson, Chicago.



the faces of the Virgin and Child, which have been repainted, and of a few minor injuries, the panel is in excellent preservation.

In these days when Duccio shares the laurels of popularity with his great contemporary Giotto, a detailed exposition is hardly necessary to establish the Ducciesque origin of Mr. Ryerson's panel. Eminently characteristic of the master is the sumptuous blending of color and gold, the elegance of line, and the subtle variations modifying the conventional formula of the Enthroned Madonna. At the same time, however, it is not possible on the evidence of Duccio's known works to ascribe this painting to the master himself. The extreme slenderness of the figures, the diminutive hands, are foreign to his manner and incline me to believe that this charming little Madonna was painted by a close pupil in the decade following the completion, in 1311, of the *Maestà*. Among the productions of Duccio's atelier it has perhaps the closest relationship with a triptych in the collection of Mr. F. Mason Perkins in Assisi.

ON CERTAIN PORTRAITS GENERALLY ASCRIBED TO GIORGIONE • BY KENYON COX

THE presence in New York of the portrait, lately from the Crespi Collection, known as *La Schiavona* naturally brings to mind the long discussion as to its authorship and, therewith, the whole question of the early relations of Titian and Giorgione. It is not my purpose, for reasons which will presently appear, to discuss the style of this portrait, or to attempt to decide whether this style most resembles that of Giorgione or that of the youthful Titian. The picture bears on its face, inscribed upon the parapet on which the lady rests her hand, the letters T. V. Those who have ascribed the work to Titian have, naturally, accepted these letters as the initials of his name, though this form of signature is elsewhere unknown. Those who ascribe the picture to Giorgione have had to find another signification for the letters. Mr. Berenson has suggested that they may be the initials of the sitter or of the owner. Dr. L. Tusti believes that they are, in common with the letters on the other portraits I am about to discuss, some form of device, but, at any rate, connected with the sitter and not with the artist. Mr. Herbert Cook, on the other hand, thinks them a signature of Titian's, added to the picture

on the strength of some addition or alteration made by that artist to a work by Giorgione. Several of the writers make mention of "enigmatic initials" on other Giorgionesque portraits.

From this point of view La Schiavona becomes one of a group of portraits distinguished by these mysterious letters. The most important pictures in this group are the Cobham portrait, usually called Ariosto, now in the National Gallery; the so-called Antonius Brokardus of Buda-Pesth, and the Portrait of a Young Man in the Berlin Gallery. The Ariosto, like La Schiavona, belongs to a set of works, including the Christ Bearing the Cross of San Rocco, the Pitti Concert and the Gypsy Madonna, which are regularly claimed by writers on Titian for that master, and as regularly claimed for Giorgione by writers upon him. The Buda-Pesth and Berlin portraits seem to be pretty universally accorded to Giorgione, although the photograph from which Mr. Herbert Cook reproduces the former is inscribed TIZIAN in the lower right-hand corner. Here again, neglecting the connoisseurs' tests of style, I wish to fix attention on the "enigmatical initials."

The Ariosto bears the signature Titianus which has been painted over something else. Justi believes it to be a forgery, while Cook considers it a genuine Titian signature added for the same reason as in the case of La Schiavona. These gentlemen are also at variance as to what was the original inscription. Immediately after the name appears something which Justi considers a monogram of T. V. Mr. Cook believes it to be an F. for fecit, written over an earlier V., and points out another V. at the other end of the parapet, which is clearly visible in some of the reproductions. The picture, therefore, seems to have borne either the letters T. V. or the letters V. V.

The Buda-Pesth picture has, painted on the front of the parapet, several objects, one of which appears to be a black hat, bearing a clearly drawn V. Dr. Jacobs, as quoted by Herr Justi who rejects the Brokardus inscription as spurious, considers this a rebus on the name of the sitter who would be one V. Capello.

Finally, the Berlin portrait bears the letters V. V. clearly marked. Here is surely a surprising coincidence of V's, but this is not all. Justi gives among the works of Giorgione, a female portrait at Buda-Pesth called La Bella, which also bears the V, and mentions a female half length at Modena, distinguished by the same letter, which he calls an old copy; while, I am informed, there is a Gior-

gionese portrait in the collection of Mr. Quincy A. Shaw in Boston marked by two V's. It is no wonder that Mr. Cook considers that the V's are "in some mysterious way connected with Giorgione" or that Dr. Williamson should have tried to make Z's of them and concluded that Z. Z. stands for Zorzon. Certainly this constant recurrence of the same letter can hardly be plausibly explained as always referring to the sitter. It would seem much more likely to be a signature, but I cannot believe that these perfectly formed V's were ever meant for Z's, and, in any case, this theory does nothing to explain the T. V. which is admitted to have been on the parapet of La Schiavona since 1640 and may be on the Ariosto under the later signature.

But if the mysterious letters are a signature at all, why not adopt what would seem their obvious meaning? If T. V. is to be taken as standing for Titiano Vecellio, why should not V. V. be a still earlier form of signature standing for Vecellio Venetiano or Vercellius Venetus? In that case it would matter little whether the original inscription on the Ariosto is V. V. or T. V., and the Titianus might well have been substituted by Titian himself at a later date, possibly to satisfy the owner.

It is easy to foresee two objections which will inevitably be made to so revolutionary a suggestion as that the Berlin and Buda-Pesth portraits are early works of Titian. The first is that these portraits are Giorgione's by every recognized criterion of style, and that such matters should be determined by the criticism of style and not by so unimportant a matter as a signature. The second is that we have already too few works by Giorgione to account for his reputation or to have occupied his time for the twenty years of his working life, and that to take these two portraits from him leaves a great gap in the short list of his accepted works. This latter objection is, of the two, the more easily disposed of. For, if we have too few accepted Giorgiones for twenty years' work we have almost no accepted Titians at all for the same twenty years. Titian is supposed to have been born in the same year with Giorgione and to have worked with or beside him from his earliest youth, yet, if we remove from the list of his works all those which are attributed by one or another authority to Giorgione, we are left with nothing whatever that can have been executed during the lifetime of his friend. If Giorgione must have painted in those years more pictures than we know as his,

surely Titian, who had also made some name for himself, must have painted something. We have such a wealth of his later works that we have almost forgotten this blank unless, indeed, it is its existence which has led Reinach, in contradiction to the master's own testimony, to place his birth at "about 1490." If Titian told the truth he was born in 1477 and was thirty years old when, in 1507, he began work on the Fondaco de' Tedeschi. Where are the pictures he painted before that time? Where can they be except among the works hitherto attributed to Giorgione, just as the works of the next few years are among those attributed now to one and now to the other?

And now we come to the crux of the matter, and to the reason that has led me to refrain, so far, from considering stylistic tests. Are there any valid stylistic criteria for distinguishing an early Titian from a Giorgione? Here are two men of the same school and the same education, brought together at an early age and developing side by side. Both are men of very great talent and each is likely to have influenced, in some degree, the other. Is it not natural that the difference of their individualities should emerge but slowly, and that the earlier any given work may be the greater should be the difficulty of determining its author? Even as to subject pictures, which afford much more room than does the portrait for the display of the artist's personality, and even as to pictures produced during the last few years of their association, there is endless and inconclusive dispute. Should we not expect that in portraiture, and especially in the portraiture of their earlier years, the confusion should be inextricable? As far as I can see, the attribution of any one of a large number of works to Giorgione or to Titian is entirely a matter of personal appreciation on the part of the critic. The only distinction between the two artists that seems to have any validity is that Giorgione is the more poetic nature of the two, and pictures that strike the critic as having poetic feeling are attributed by him to Giorgione. But if Titian was like most other men he had more poetic feeling in his youth than in his maturity, and we know that the earliest of his accepted works are the most poetical. The poetic quality of the work considered would, therefore, have diminishing value as a test of personality in proportion as one goes back to earlier and earlier work. It would follow that there is nothing in the work itself to enable us to pronounce on the authorship of such an early

portrait as that in Berlin, and that we must fall back on other evidence or relinquish the problem as insoluble.

That this confusion has always been felt is historically certain. Every one knows Vasari's statement that "Having seen the manner of Giorgione, Titian early resolved to abandon that of Gian Bellino, although well grounded therein. He now therefore devoted himself to this purpose, and in a short time so closely imitated Giorgione that his pictures were sometimes taken for those of that master." Vasari goes on to give a specific instance which is particularly to the purpose of this paper. He says: "At the time when Titian began to adopt the manner of Giorgione, being then not more than eighteen, he took the portrait of a gentleman of the Barbarigo family who was his friend, and this was considered very beautiful, the coloring being true and natural, and the hair so distinctly painted that each one could be counted, as might also the stitches (or points —*punte*) in a satin doublet, painted in the same work; at a word it was so well and carefully done, that it would have been taken for a picture by Giorgione, if Titian had not written his name on the dark ground." If Vasari could not distinguish between the early work of the two masters have we any assurance that we can?

Mr. Cook, who believes the Cobham Ariosto to be a Giorgione, nevertheless considers that it is the very picture described by Vasari in the above passage and that Vasari was "misled by the signature," and, in a note, controverts the objection of Mr. Claude Phillips that "Vasari's 'giubone de raso inargentato' is not the luminous steel-grey sleeve of this 'Ariosto' but surely a vest of satin embroidered with silver." Far be it from me to pose as an interpreter of sixteenth century Italian, but if the violet doublet of the Berlin Portrait is, as it seems to be, striped or stitched with narrow lines of silver, surely in this respect, as in others, it fits the description far better than does the Ariosto. As to the "name" written "in ombra," if Vasari knew the double V as a signature of Titian's, his phrase would not be unaccountably inaccurate. And this portrait is one which might have been painted by a youth of eighteen and which can hardly have been painted later than 1495.

However, it is not my purpose to prove that this portrait is by Titian; still less to prove that it is the portrait mentioned by Vasari. My contention amounts to this: That we have nothing which can quite safely be accepted as the work of Titian before 1507; that we

have very little which can certainly be attributed to Giorgione; that the works of the two men up to that date must have been even more alike than are those works of the next few years which are still subjects of debate; that in the absence of conclusive internal tests we are justified in looking for assistance to anything external which may help us; that the initial V's on so many of these portraits cannot all be forgeries and must have meant something; that they may conceivably be an early form of Titian's signature; and that nobody has yet given any other explanation of them that is as reasonable as this one.

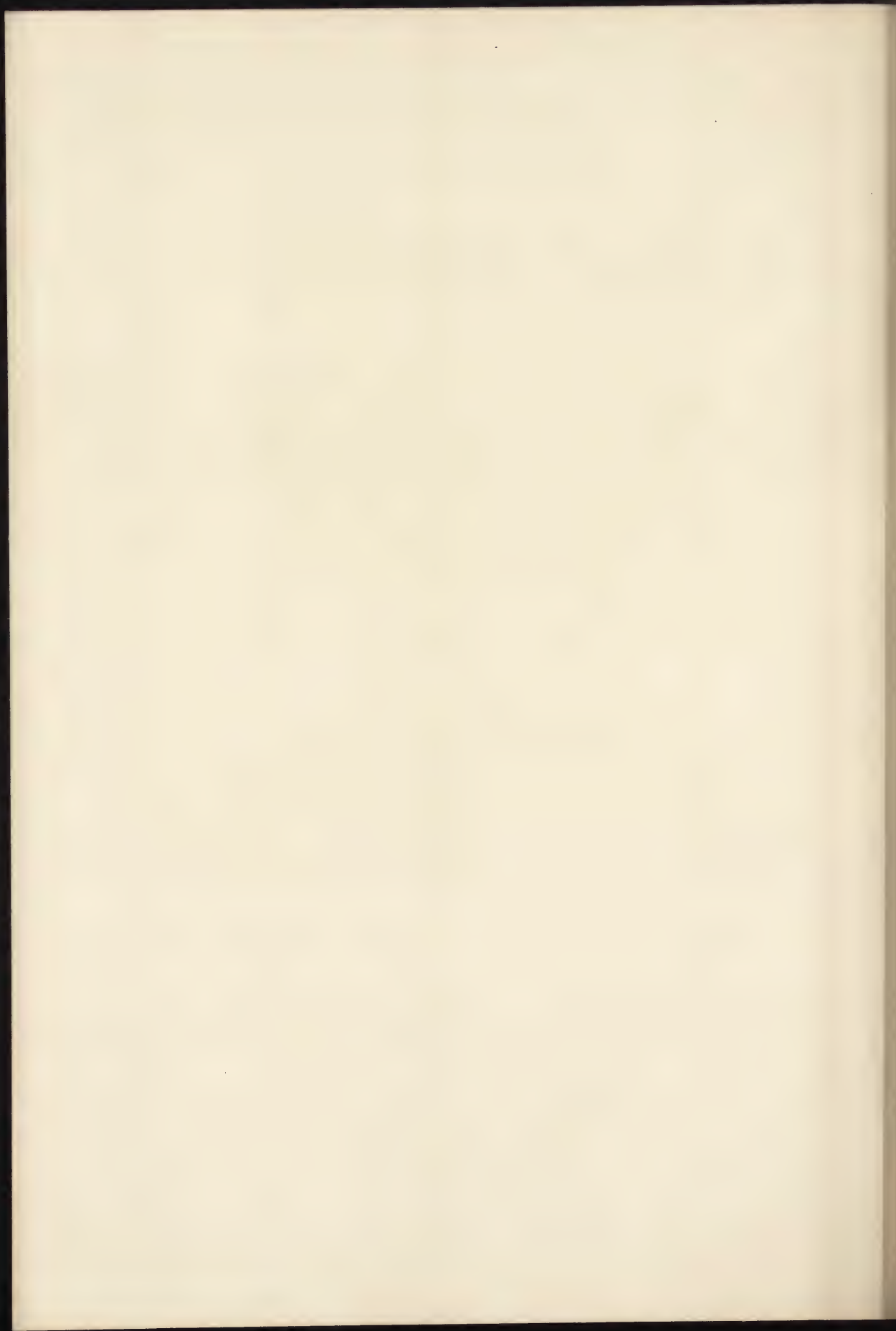
A ROMAN BRONZE BUST • BY GISELA M. A. RICHTER

THE branch of art in which the Romans achieved true greatness is that of portraiture. The great majority of their statues are valuable chiefly in so far as they reflect Greek art; but their portraits are not copies or imitations of what had been produced before—they are a fresh contribution, evolved, naturally, under certain influences, but essentially original in conception. The Greek was above all an idealist and what, for want of a better word, we call the quality of idealism pervades all the products of his art. The Roman lacked this quality more perhaps than any other, so that when he tried to copy the Greek statues with which he found himself surrounded, he could only succeed in reproducing their general types; he could not catch their spirit, because this spirit was not in him. The result was the mechanical, hard-modeled statues which fill many galleries of European museums, and which, if not viewed with the eyes of a Winckelmann, who could see beyond them what the Greek artist aimed at, are seldom of real artistic merit. It was different in portraiture. Here the Roman artist did not try only to copy, but brought other qualities into play which came within the scope of his own attainments—study of individual character and forceful execution. Consequently a first-rate Roman portrait is a work of high merit, and, moreover, as its inherent qualities are those regarded essential also in modern portraiture, it is one of the most “modern” products of ancient art.

Mr. Benjamin Altman has lately come into the possession of a Roman portrait (Figs. 27-29) which will rank as one of the finest



Fig. 27. BRONZE PORTRAIT BUST, ROMAN.
Collection of Mr. Benjamin Altman, New York.



examples of its period known.¹ It is a bronze bust, representing a man of youthful appearance and distinctive personality. His features are strongly individual. He has a high, slightly receding forehead, rounded skull, short, curling hair, represented as lying close to the skull, and no beard or mustache. His nose is rounded at the tip, the chin is strong and prominent, and the ears protrude somewhat from the head. Another noteworthy characteristic is the prominence of the larynx. The face is beautifully modeled, especially on the forehead, and round the mobile mouth. Moreover, the artist has successfully seized the personality of the man, and, without too realistic treatment, has conveyed a sensitive and yet forceful character.

The head is fortunately in a good state of preservation, being practically intact. There are a few unimportant injuries, for instance on the right ear; the surface is slightly corroded in places; and the irises and pupils, which were inlaid, are missing (the whites of the eyes are of ivory and are preserved). The only serious blemish consists in the fact that the patina has been largely removed. It appears to have been green with black patches; now the original golden color of the bronze has been made to shimmer through over the entire surface.

Roman portraiture was not a fixed product, but, like every great art, passed through several phases of development. The period to which this head belongs is readily recognized, both by its style and by the shape of the bust. The latter is small and includes only the collar-bone and the parts immediately surrounding it, which is the form prevalent during the late Republic and early Imperial times, that is, during the end of the first century B.C. and the beginning of the first century A.D. The style coincides with this dating, for it belongs to that interesting period when the realistic tendencies of the Republican period became tinged with Greek classicism.

During the Republican era the influences which worked most strongly on the Roman portraitist all acted in the direction of realistic representation. He had before him the example of the Etruscan terracotta heads, which, though inferior in style, were often of very life-like appearance. He was familiar with the wax images set up by distinguished families in their houses, images which appear to

¹I am much indebted to Mr. Altman for his kind permission to publish this bust, and for the opportunities he gave me to study the original.

have been molded over the face after death and must therefore have been necessarily realistic. But perhaps most important of all was the influence of contemporary ideals. From all we know of the Romans of the Republic, they seem to have been simple, stern people, without much imagination, so that temperamentally a realistic portrait must have appealed to them much more powerfully than one with idealizing tendencies. It is natural, therefore, that at the start Roman portraiture was essentially realistic. At the end of the Republic another influence made itself felt, namely what we know as the "classic" spirit of Greek art, which affected every branch of Roman sculpture, and in portraiture resulted in the somewhat generalized types of the Augustan period. That the tendency toward realism, however, survived and soon reasserted itself, can be seen from the strongly individual portraits of the Flavian age.

Perhaps the best way to appreciate the position the Altman bust occupies in this development is to compare it on the one hand with a few typical heads of the Republican era, such as the basalt portrait in the Uffizi (Arndt, *Griechische und römische Porträts*, No. 208) or the marble bust in Copenhagen (Arndt, *op. cit.*, No. 77), and on the other hand with characteristic Augustan heads, such as the numerous portraits of Augustus himself. Such a comparison will show that the influence of Greek models has already acted on the maker of our bust in the direction of restraining the tendency towards extreme realism; but the influence has not been strong enough to change the temperament of the artist, and so his work is still markedly individual, without being too realistic.

Formerly the attempt to identify ancient portraits with well-known personages was a favorite pursuit of archaeologists and antiquarians. This practice used to be carried on without much critical spirit, and almost every head was given some name, even if the evidence were ever so slender. Bernoulli, in his standard work on Roman portraiture,¹ was the first to bring order into this chaos, discarding all doubtful attributions, and pointing out the difficulties, in most cases, of absolute identification. There are three main sources of evidence by which it is possible to determine the identity of an ancient portrait bust: the occurrence of the type of head on coins; the existence of an inscribed bust; and the descriptions given by the classical authors of distinguished men. The last of these is, of

¹ *Römische Ikonographie*, 1882-1891.

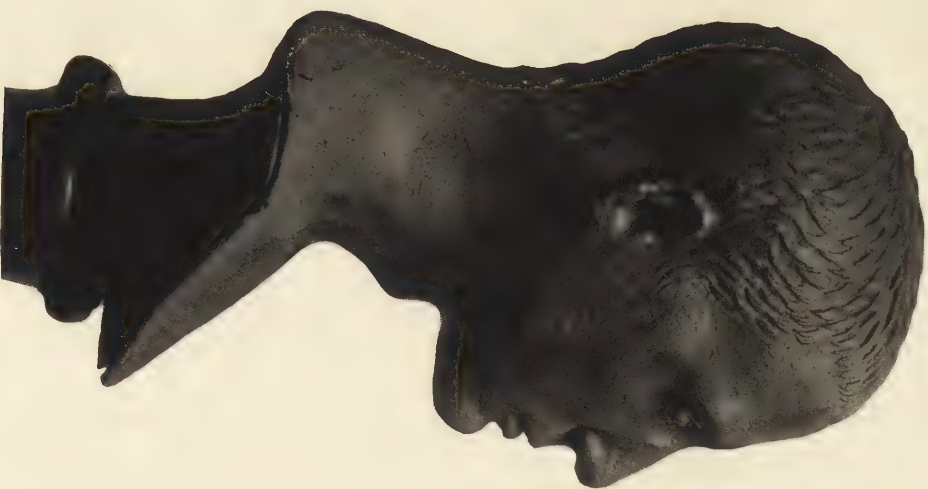


Fig. 28.



Fig. 29.

BRONZE PORTRAIT BUST, ROMAN.

Collection of Mr. Benjamin Altman, New York.

course, mostly insufficient, as the descriptions are as a rule too general to be of much value; and the coin types often vary so much among themselves, that great caution must be exercised also in that quarter. With the recognition of these difficulties, archaeologists have now become more careful, and the number of nameless busts has become proportionately larger. The Altman bust must be added to this list, as the type does not, to my knowledge, occur on coins, and there is at present no other portrait known of this man bearing an inscription.

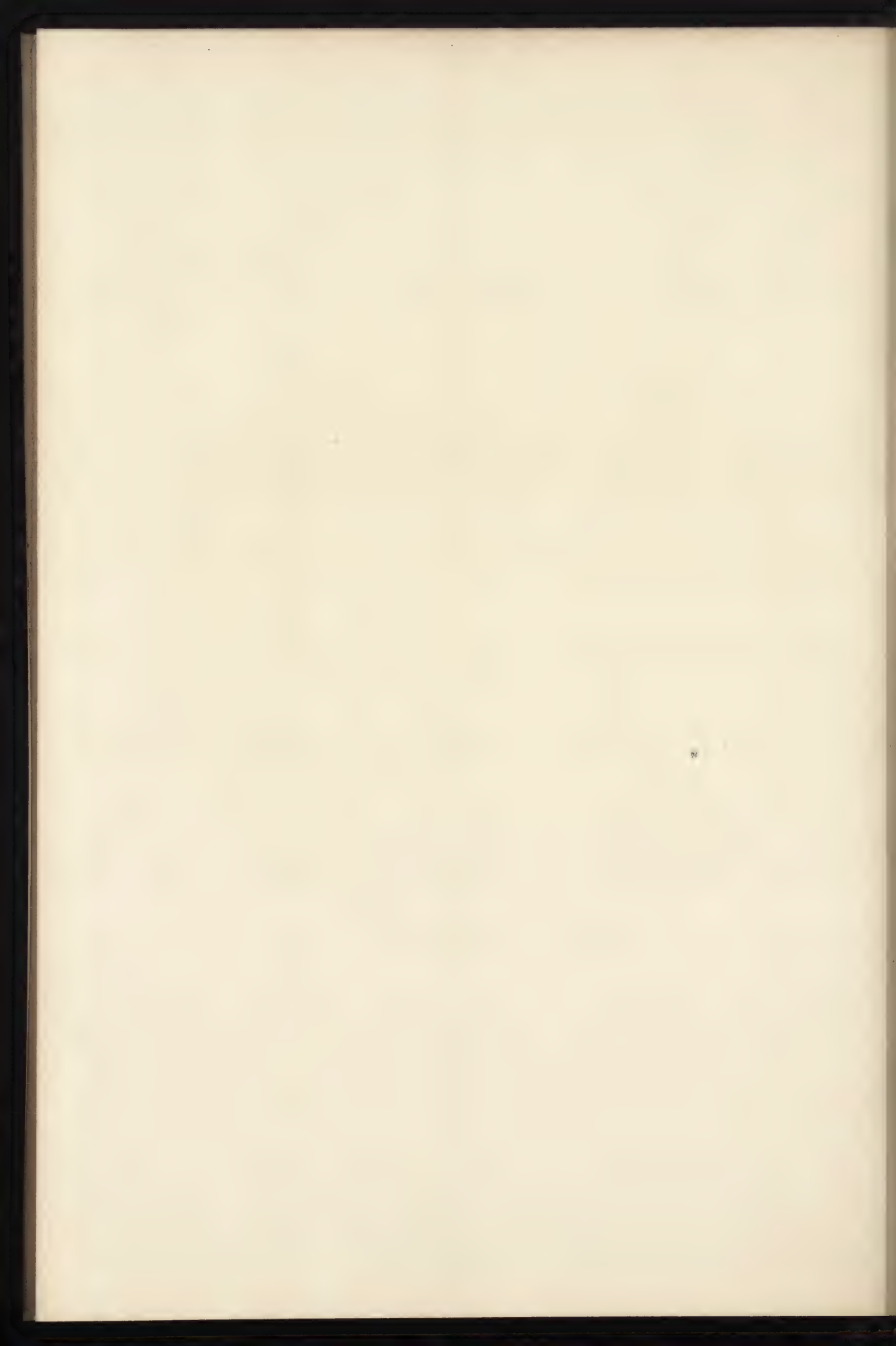
A BRONZE RELIEF BY ALESSANDRO LEOPARDI • BY JOSEPH BRECK

THE fine Renaissance bronze, illustrated on the opposite page (Fig. 30), through the owner's kind permission, is one of several objects recently lent to the Metropolitan Museum by Mr. J. Pierpont Morgan. The medallion, which measures $9\frac{1}{4}$ inches in diameter, represents the prophet Elijah borne heavenward in a fiery chariot. The chariot, resembling a processional car, richly ornamented, is drawn by two spirited horses. Tongues of flame burn on either side of the prophet as he kneels with folded hands. Below the chariot is a bank of small, bark-like clouds. Above the horses, at the right, other clouds and a curl of flame. The medallion is modeled in fairly low relief with the exception of the horses' heads, which are semi-detached from the background. The latter is minutely pitted, emphasizing by a contrast of surface texture the areas in relief.

The Venetian sculptor, Alessandro Leopardi, to whom I attribute this hitherto unpublished plaque, is best known, apart perhaps from his connection with the Colleoni statue, by the three magnificent bronze bases which he executed in 1505 for the standards in the Piazza of St. Mark's. One may also assign with assurance to this master the three bronze reliefs representing the Assumption of the Virgin, now in the Museo Archeologico, Venice. They were ordered by Vincenzo Grimani and added by him, in 1515, to the Barbarigo Monument in S. Maria della Carità. Unfortunately, however, the document which gives us this information does not name the sculptor of these reliefs. In consequence they have been variously attributed at different times to Antonio Rizzo, to Tullio Lombardo,



Fig. 30. ALESSANDRO LEOPARDI: ELIJAH IN THE FIERY CHARIOT.
Collection of Mr. J. Pierpont Morgan, New York.



even to the school of Ghiberti, but the ascription to Alessandro Leopardi, proposed some years ago, is now generally accepted. The Elijah medallion is clearly by the same sculptor who executed the Barbarigo Assumption and the graceful deities and ornaments on the bases for the standards. The animation and vigorous quality of the design, the sobriety of the decoration, the treatment of the drapery, the peculiarity of the pitted background which occurs in all the works mentioned, indicate with certainty the authorship of Alessandro Leopardi, to whose brief list of works the medallion is an important addition.

TWO FIGURES OF THE T'ANG DYNASTY • BY HAMILTON BELL

IT might almost seem as if enough had been written about T'ang figurines for the moment. No collection of any pretension is without its examples, and even the stray visitor to our museums must be familiar with their not unlimited variety: the *farouche* warriors with threatening gestures and those surprisingly modern young women who sit their horses astride, *mirabile dictu*, with such enchanting grace and poise.

But two of so unusual a type have recently arrived from that inexhaustible land of wonders—the Middle Kingdom—that one is justified in calling attention to them (Fig. 31).¹ These statuettes, they can hardly be classed as figurines since one is nineteen and a quarter inches and the other eighteen and five-sixteenths inches high, are not in full round but in from half to three-quarters relief.

They are made of very hard, baked pottery clay somewhat coarse in texture, unglazed, dark gray in color, though superficially they are a pale buff owing to a thin, irregular coating of loess; despite this it would seem unlikely that they have been buried in a tomb. Their flat backs show clearly the marks of the roughly split and dressed timber on which they were set to dry before baking. They would seem at some time to have been fastened with cement to a wall. Their proportions are not those of the familiar T'ang figurine,

¹ They are at present, through the liberality of their owner, Mr. Grenville Lindall Winthrop, deposited on loan in the Metropolitan Museum of Art, New York.

the ears are without the characteristic elongated lobes and the costumes are not in the least Buddhistic.

They are boldly modeled with considerable realism and suggest such mediaeval figures as, for instance, the famous mourners, *pleureurs*, on the tomb of Philippe le Hardi at Dijon. And the astonishing thing about them is that, without any great stretch of the imagination, their costumes suggest that of Christian clerics. The idea occurred simultaneously to Mr. Laurence Binyon, Mr. and Mrs. Langdon Warner and myself.

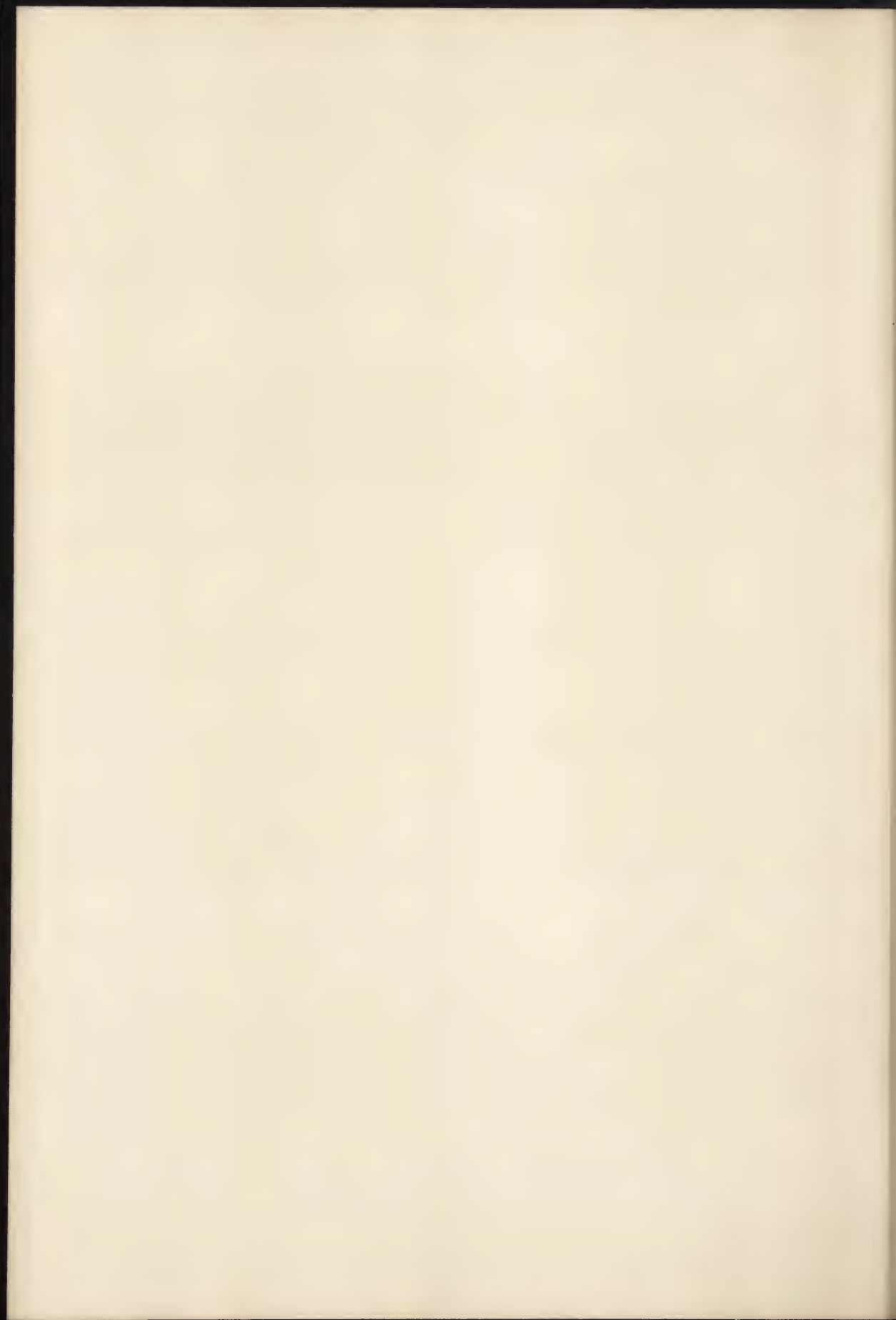
The robe of the larger of the two resembles no garment with which I am acquainted so much as a monk's frock, girt about, too, with what seems to be a rope girdle. True, the head-dress is not monastic according to our views, but a Nestorian monk in China in the times of T'ang may have covered his pate with such a turban-like coif.

The monkish gown is too familiar to need special illustration here, but the unmistakable cowl about the neck and rope girdle, albeit tied in a knot unfamiliar to western friars, should be noted. The hair of the smaller figure, delicately modeled with a high sense of the beauty of the waving locks, seems to our eyes feminine, though we must not forget that in the East men, too, wear unshorn locks, and twist them up about their heads for convenience.

The priestly vestments of this smaller figure may be briefly described. His, for despite the coiffure there are no indications of the other sex about him, upper garment would seem to be without doubt the chasuble. It is difficult to find a representation of an ecclesiastic in the earlier form of this vestment without the arms raised, but a chasuble of the cut of this ancient one from Aix-la-Chapelle, or that of Saint Thomas à Becket preserved at Sens, would hang just as this does if the arms of the wearer were pressed to the sides. The lower garment is pleated, exactly as is the surplice worn by the Christian priests, and the two ends of the stole, worn as in the Roman Church, would show just as they do here; they are so visible on numberless ecclesiastical monuments. Lest it be objected that these are the ends of a girdle, I would suggest that a girdle knotted at the waist would hang closer together and would probably show through the clinging chasuble—a point worth noting in view of the remarkable realism of the treatment of the figures.



Figure 31.



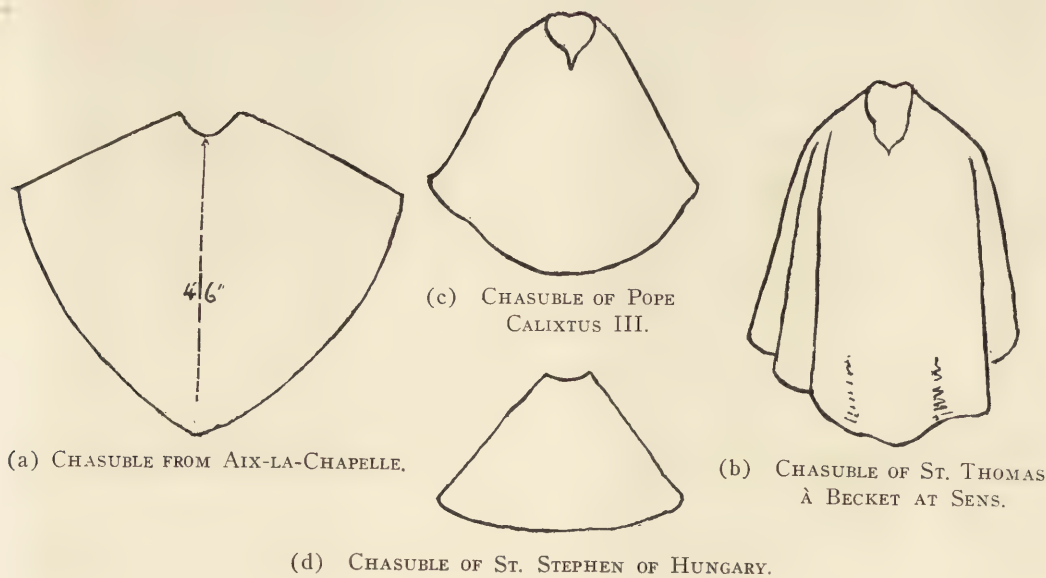


Figure 32.

This vestment was derived from the paenula, the common overgarment of the Roman populace. It was a tent or bell-shaped cloak with a hole for the head to go through. In early times, indeed as late as the seventeenth century, it retained this form in the Roman Church, varying slightly from time to time; by degrees, probably for the convenience of the officiating priest, it assumed the modern shape. But in the Eastern Church, where it was known as the *χαινόλιον*, it has retained its original form. A Syrian Pontifical in the Bibliothèque Nationale, Paris, dated 1239, shows that it was worn of this shape by the Christians of Asia. The rubric implies by its directions that the chasuble should be pliable and not stiff, as it is at the present day, which would give it a greater resemblance to our figure (Fig. 32).

If then I am right and these statuettes represent, the one a monk and the other a priest vested for the altar, holy men both, as their halos testify, how came they in China in the great days of T'ang? When the followers of Nestorius the Syrian, sometime Patriarch of Constantinople, were expelled from the Church on the deposition of their leader by the Synod of Ephesus, which adjudged them heretics, in 431, they rallied at Edessa under Bishop Ibas; but in 489 the Emperor suppressed the school there and they fled ever eastward

into Persia, in which country they still exist, at once a church and a nation, under their hereditary Patriarch or Katholikos, entirely isolated from the rest of Christendom since the fifth century.

They were from the first zealous missionaries and are believed to have penetrated into China in 505.

At any rate the famous Nestorian Stone Tablet of Singanfu, the authenticity of which has, I believe, never been questioned, records,¹ "that in the time of the Emperor Taitsung, Olopun arrived from the country of Syria in A.D. 635. . . He arrived at Chang-an. . . In 638 an Imperial Proclamation was issued to build a Syrian Church in the Capital, which shall be governed by twenty-one priests. . . . Every city was full of churches. In 744 the Emperor commanded . . . seven priests to perform a service of merit in the palace. The white clad members of the illustrious congregation . . . erected in the second year of Kienchung of the T'ang dynasty (A.D. 781)" this tablet in Chang-an, on the site where it stood until recently removed for its better preservation to the Peilin or "Forest of Tablets" in Singanfu.

On it are given the names of Ning shu, Bishop Adam, vicar-episcopal and pope of China; an Universal Patriarch and priests, sixty-seven in all, altogether an imposing and powerful hierarchy. They were persecuted in 699 and 813, but there are other evidences of their persistence during the T'ang period and later. Stein found evidences of their presence at this date in Turkestan, and Marco Polo records seeing their churches and monasteries from Bagdad to Peking in the thirteenth century.

But we are not here concerned with their presence in China after the fall of T'ang—906. They were evidently at that epoch very much at home there, so that there is no unlikelihood of their presence being recorded in a work of Art.

Among the figurines recently brought from China to the Field Museum of Natural History in Chicago by Dr. Berthold Laufer, are two which he, with some reason, suggests are possibly Manichean Christians. While their costumes are, with trifling modifications, Chinese of the T'ang era, they wear on the fronts of their high caps, which conform to a type familiar in ancient China, the figure of a bird descending with outspread wings in the characteristic attitude of the dove which in Christian art symbolizes the Holy Ghost.

¹ Translation by A. Wylie, *Jour. Am. Oriental Soc.*, Vol. V.

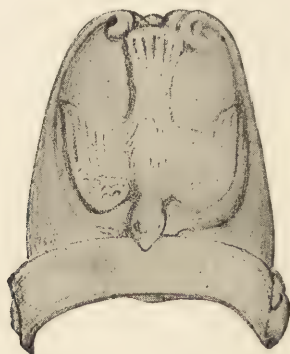
In view of the well-known prominence of the third person of the Trinity in the doctrines of that widely dispersed sect, whose presence in China as early as the seventh century is well established, Dr. Laufer would seem justified in his assumption, which, emanating from so high an authority, is in itself of extreme interest.

There is another with a similar device on his cap in the collections of the Metropolitan Museum of Art in New York; and a third has recently come to my notice who bears in his folded hands, upright before his breast, a jade tablet, *Sin Kuei*, of the form which Dr. Laufer in his scholarly work on jade informs us was the distinguishing mark of the rank of a feudal prince of the second degree.

Should this dove badge prove indeed to be significant of membership in the Christian fold, it would be of great interest and incidentally confirm the evidence of the Nestorian tablet to find a dignitary of so exalted position as a feudal prince of the second rank of the T'ang empire openly professing his adherence to this faith.

In view of the uncertainty of the provenance of these figures, one is again inspired with the desire to plead for the application of some system to the archaeological accumulation, it can scarcely be called investigation, of the treasures of the Ancient Arts of Asia which, in ever-increasing number, reach these shores.

Dr. Laufer, working with high intelligence on the spot, in western Shensi, complained six or seven years ago of the casual way in which these matters were treated and with very few exceptions conditions have not bettered.



33

A RENAISSANCE WINDOW • BY DURR FRIEDLEY

VERY few complete stained-glass windows made during the golden period of the art have as yet been brought to this country, and of these few the histories of almost all are, for more or less obvious reasons, either wholly unknown or else shrouded in mystery. There is, however, in the possession of Mr. Thomas F. Ryan, a fine early Renaissance window measuring eleven feet ten inches in height by five feet five inches in width, the history of which can be almost completely traced from the time it was made in 1531 for an Abbey church in Lorraine until it recently passed into Mr. Ryan's possession. The design of the window (Fig. 33) consists of an arched Renaissance framework containing an impressive figure of the Crucified Christ, with the fainting Virgin supported by St. John on the right of the cross, and the donor, kneeling in adoration, on the left. In the background are rolling clouds, the sun and moon, and a wooded landscape, this portion of the panel having been treated by the artist as a picture to which the rest of the window is the frame. Below in the frame are two predella panels, containing half-length figures, King David on the left and St. John the Divine on the right, both holding inscribed tablets which will be considered later. Below these, in turn, is a foliated design, surrounding an armorial shield, and at the bottom of the window, the three large Roman letters F I L. The colors in the window show the favorite palette of the Renaissance glass-maker. The cloudy background of the main panel is grayish blue with a green and brown landscape beneath; the Virgin is clothed in a deep red gown with a strong blue mantle; St. John wears a brilliant red garment; while the long full cloak of the donor is brocaded in black on green. King David's robe is a neutral purple, St. John's flying draperies are red and green; and the diapered background to the decorative design at the lower edge of the window is of a strong, deep red. Practically all the rest of the window is executed in warm white glass painted in strong outline with shadows produced by thin films or mats of brownish pigment enriched by a generous use of the bright golden yellow produced with the silver stain so familiar in all late Gothic and Renaissance glass.

Aside from the I N R I above the head of the Crucified Christ the window contains four inscriptions, three of which are devotional



Figure 33.



and the fourth heraldic. King David's tablet reads: FODE / RUNT / MANUS / ET PEDES / MEOS / DAVIT / PS 44 / which may be translated, "They pierced my hands and feet," while St. John's shows the words EGO / SI / EXALTA / TUS / FUE / RO O[MN]IA / TRAHA[M] / AD ME / JOANNES 12, or, "And I, if I am lifted up above the earth I shall draw all to me." At the left of David is a small scroll inscribed ESURREXI . PS . 3. However, the most important inscription from the historical point of view is that on the portion of the frame which supports the base of the cross, FRAUS / INIMICA / LUCE /, "Fraud the enemy of Light," which is the motto of Wary de Lucy, 21st Prior of Flavigny, from 1510 to 1557, who is evidently the donor of the window represented kneeling with folded hands at the foot of the cross in such calm and rapt devotion. Beneath the motto is the date, 1531, evidently the year in which the window was put in place. Wary de Lucy came of a noble family and seems to have been made Prior of Flavigny when still very young, in succession to his uncle. During the long period of his rule he carried out various reforms in the Abbey and enriched it in many ways, presenting among other gifts the splendid series of stained-glass windows in the choir of the Abbey church, which were widely known in his own day and after. In 1877 four of these windows, among them the one now owned by Mr. Ryan, had survived the mischances of time and revolution and still remained in place. They were dated 1531, 1533, and 1534, and each bore the motto and arms of the donor. It is these arms, three lions rampant sable, armed and langued gules, ducally crowned or, with which the heraldic shield in the lower portion of Mr. Ryan's window is charged. A second portrait of Wary, a medallion, occurred as a detail in one of the other windows and showed the handsome features of which the young Prior was apparently rather proud.

The Abbey church of Flavigny, in which the pious Prior placed this window, is an ancient Benedictine foundation on the banks of the Moselle in the province of Lorraine. It had continued in the possession of the monks for some eight hundred years when, in 1788, it was secularized and became first state then private property until, in 1824, it again passed to the Benedictines, who installed there a community of nuns. In 1877 the Abbot of this community,

Guillaume, wrote a monograph¹ on the Abbey and its treasures and incidentally discussed the question of the authorship of the stained-glass windows. Tradition had ascribed them to a local artist of the name of Ruyer, but as one of them was signed with the monogram of Valentin Bousch and as they were quite in the style of that well-known designer of the windows in the cathedral at Metz, the abbot concluded that they were the work of the latter. Bousch labored at Metz between 1521 and 1539 and it is altogether possible that he may have been called to Flavigny for a while during that period, so that Abbot Guillaume was doubtless right in his attribution. A certain amount of inspiration has evidently been drawn from Hans Baldung Grien, one of the best artists of the Upper Rhine, and the intensity of expression in the faces of the personages represented, especially in the vivid portrait of the donor, the firm, yet free, drawing of the figures, and the nobility of the entire conception, shows the dignity and impressiveness which characterize the masters of the Rhenish school in their more monumental designs for stained glass.

¹ Notice sur le Prieuré de Flavigny-sur-Moselle et sur quelques personnages qui l'ont illustré: Mémoires de la Société d'Archéologie Lorraine et du Musée Historique Lorrain, 3^{me} série, V^e volume, Nancy, 1877.

ERRATA IN THE FIRST NUMBER

Fig. 23. By a regrettable error, another Crivelli Madonna in the Brera was substituted for the central panel of the signed triptych of 1482.

Page 26, line 15: 1477—read, about 1490.

Page 51, next to last line: Louvre—read, Lovere.





Fig. 1. CONRAD FABER: PORTRAIT OF GEORG VON RHEIN.
Metropolitan Museum of Art, New York.



Fig. 2. CONRAD FABER: PORTRAIT OF HANS VON SCHÖNITZ.
Collection of Baron von Marcuard, Florence.

ART IN AMERICA · AN ILLUSTRATED QUARTERLY · VOLUME I NUMBER III · JULY MCMXIII

CONRAD FABER: PAINTER OF THE PATRICIANS OF
FRANKFORT IN THE SECOND QUARTER OF THE
SIXTEENTH CENTURY · BY MAX J. FRIEDLÄNDER*

THE Metropolitan Museum recently acquired a dignified portrait of a man (Fig. 1), which had been sold by auction in London, on December 16, 1911, with the provisional attribution: Master of the Holzhausen Portraits. (See the *Bulletin of the Metropolitan Museum of Art*, July, 1912, and No. 32 of my subjoined list of pictures.)

What we know about the painter of this and of a closely related series of portraits has been revealed since 1896. An amateur of art, Baron von Marcuard, who lives in Florence and devotes himself to historical studies, owned, and still owns, an Early-German portrait bearing the date 1533 and, on the back, the name of the subject, Hans von Schenitz (Fig. 2). He has given us much interesting information about this Hans von Schönitz,¹ who was a *protégé* of Cardinal Albrecht of Mainz and whose tragic death made a great deal of noise. In 1535 Albrecht brought an action against the supposedly unfaithful court official and caused his summary execution in a violent manner, which was thought by many judicial murder and provoked Martin Luther's pen to vehement abuse of the prince of the Church.

Less fruitful were the efforts of the learned lover of art to settle the authorship of the picture. It was, indeed, established that the Holzhausen family of Frankfort-on-the-Main possesses among its ancestral portraits several that are evidently by the same hand as the Schönitz portrait. But the doubtful assumption that the city of Passau on the Danube is shown in the background of the picture led Baron von Marcuard astray, a search for the painter toward the east meaning neglect of the plain trail that led to

* Translated by Mrs. Schuyler van Rensselaer.

¹ Das Bildnis des Hans von Schönitz, Munich, Bruckmann, 1896.

Frankfort-on-the-Main. The attempt to attribute the pictures to Melchior Feselen, an artist who worked at Passau, was a failure.

As in recent years the group of portraits resembling in style the Schönitz portrait has largely increased, it may be said with confidence the painter was between 1525 and 1551, during all the time, apparently working at Frankfort, and was the portrait painter of the "patricians" of the town. The names of the subjects are often to be read on the back of the pictures, and repeatedly we encounter the leading, the "reigning," families of the imperial city. Ten pictures of the group bear the artist's signature, consisting of the letters *C v C*. Nor do we seek in vain for a painter whose name these letters fit. He was Conrad Faber, called (probably from his place of birth) Conrad von Creuznach, who acquired burgher-right in Frankfort in 1538 and died there, apparently in 1552. A Munich connoisseur, Dr. Heinz Braune, was the one who had the happy idea of connecting the name of Conrad Faber with our group of pictures.

Although the Master of the Holzhausen Portraits seems to have been already at work in Frankfort in 1525, Faber did not acquire burgher-right there until 1538. But this disparity does not weigh heavily in the scale against the common identity of the two, for all other circumstances are in its favor. We are obliged to assume that Conrad worked during a series of years for the Frankfort families without becoming a resident of the city, or else without acquiring burgher-right.

One work of art certainly comes to us from Faber. The records tell that he designed a large woodcut which was published in 1553 by order of the council of the city of Frankfort. Consisting of several blocks, it portrays the siege of Frankfort in the year 1552, and is at once a view and a plan of the city. In it Faber proves himself a highly accomplished draughtsman. As the painter of the Holzhausen portraits shows a marked preference for city views in the backgrounds of his pictures, and as, in his portrait-painting, he stood close to the families which dominated in the council, it may easily be imagined why it was he who received the commission to supply the drawing for this woodcut. The names of both the burgomasters in office at the time are inscribed on the plan of the city. One of them is Johann von Glauburg. In 1545 the Holzhausen-Master had painted the portrait of this Johann von



FIG. 3. CONRAD FABER: PORTRAIT OF ULRICH VAN HYNSEBERG.
Collection of Mr. Leopold Hirsch, London.



FIG. 4. CONRAD FABER: PORTRAIT OF ELISABETH BREUN.
Collection of Mr. Leopold Hirsch, London.

Glauburg; and Glauburg's wife was a Knoblauch, a member of a family with which we find our painter in relations as early as 1529. On the plan of the city, outside the walls, the country-places of the Holzhausens, Stalburgs, Rorbachs, and Glauburgs are indicated with identifying inscriptions—the country-places of families whose names occur on our list of portraits.

LIST OF PORTRAITS

I have arranged, according to their date of production, such pictures of Faber's as have come to my knowledge, leaving to the end of the list those which are undated and of which the date cannot be ascertained.

ANNO 1525.

- 1, 2. ULRICH VON HYNBERG (HINSBERG). (Fig. 3)
ELISABETH BREUN. (Fig. 4)
London, Leopold Hirsch.

ANNO 1529.

- 3, 4. HEINRICH KNOBELAUCH.
FELICITAS VESTENERIN.
Dublin, National Gallery.

Only the man's portrait is preserved. We know of the portrait of Heinrich's wife from the inscription on the back of his portrait.

Signed by the painter: *C v C*.

- 5, 6. WEICKER REYS.
CHRISTINA REYSIN.

Paris, François Kleinberger.

Formerly in the A. Houssaye Collection, Paris.

ANNO 1531.

7. LORENZO DE VILLANI.

A merchant of Florentine origin who, however, resided a long time in Frankfort and whom Faber painted at least thrice (see below, Nos. 19 and 23).

Milan, Palazzo Borromei.

The date is not given, but as Lorenzo is said in 1551 to be sixty years of age (see No. 23), and as he is painted here at the age of forty, the date of production can be affirmed.

ANNO 1532.

- 8, 9. FRIEDRICH RORBACH.
KATHERINA KNOBLAUCHIN.

Dublin, National Gallery.

Only the woman's portrait is in Dublin. The man's was also in the Farrar Collection from which the Dublin picture was acquired in 1866.

Signed by the painter: *C v C*.

ANNO 1533.

10. HANS VON SCHENITZ (SCHOENITZ).

Florence, von Marcuard.

Signed by the painter: *C v C*.

(also *F?*)

- 11, 12. JOHANN REYS. (Fig. 5)
ANNA VESTENDERIN. (Fig. 6)

London, M. Knoedler and Co.

Both signed by the painter: *C v C*.

- 13, 14. GEORG WEISS.
MARGARETA VON REIN.

The man's portrait, Munich, Pinakothek; the woman's portrait—signed *C v C* in the Amalienstift at Dessau.

15. DOROTHEA STRALBERGERIN.

Strassburg, Municipal Picture Collection.

ANNO 1535.

16. STEFAN GOEBEL.

Höchst, Freifrau von Günderode.

Signed: *C v C*.

The Günderodes are of Frankfort origin.

- 17, 18. GILBRECHT VON HOLZHAUSEN.
ANNA RATZEBURGERIN.

Frankfort-on-the-Main, von Holzhausen.

Both pictures with the signature: *C v C*.

19. LORENZO DE VILLANI.

(See above, No. 7.)

Munich, Jacques Rosenthal.

ANNO 1536.

20. JUSTINIAN VON HOLZHAUSEN and
ANNA FUERSTENBERG.

Double portrait, of broad shape, with a figure of Amor between the gentleman and lady.

Frankfort-on-the-Main, von Holzhausen.

ANNO 1545.

- 21, 22. JOHANN VON GLAUBURG.
ANNA KNOBLAUCHIN.

Berlin, Royal Museum.

ANNO 1551.

- 23, 24. LORENZO DE VILLANI.
ANNA SCHEVERIN.

Florence, Palazzo Torrigiani.

(See above, Nos. 7 and 19.) The age of Villani is given here as 60. On the back of the woman's portrait is the signature *C v C F F (?)*, apparently to be read: Conrad von Creuznach Faber Fecit. Villani's name often occurs in the council-minutes of the city of Nuremberg and, be it noted, in association with the name Torrigiani, by reason of a lawsuit: Villani had sent to the Torrigiani in Nuremberg a chest to which a third party laid claim. Evidently he was a business friend, perhaps even a kinsman, of his fellow-countrymen the Torrigiani. Thus it is explained why the portraits now hang in the Torrigiani Palace. With a little audacity one might, indeed, imagine the portraits of 1551 occupying the chest which in 1556 arrived at Nuremberg. Villani died between 1557 and 1560.

WITHOUT DATES

25. HAMAN VON HOLZHAUSEN.

Died 1536; the picture, therefore, is of an earlier date.

Frankfort-on-the-Main, von Holzhausen.

- 26, 27. AN UNKNOWN COUPLE.

Probably members of the Holzhausen connection.

Frankfort-on-the-Main, von Holzhausen.

28. PHILIPP VON RHEIN ZUM MOHREN.

There is an old copy of this picture with the same name at Frankfort among the ancestral portraits of the Holzhausens.

Brussels, Royal Picture Gallery.



Fig. 5. CONRAD FABER: PORTRAIT OF JOHANN REYS.
M. Knoedler and Co.



Fig. 6. CONRAD FABER: PORTRAIT OF ANNA VESTENDERIN.
M. Knoedler and Co.

29. UNKNOWN WOMAN.

Antwerp, Royal Museum.

30. UNKNOWN OLD MAN.

Philadelphia, John G. Johnson.

From the Doetsch Collection, London; sold in 1895.

31. UNKNOWN MAN.

England, Sion House.

I know of this picture only from a notice in the published account of the Early-German Exhibition at the Burlington Fine Arts Club, London, 1906.

32. GEORG VON RHEIN ZUM MOHREN.

New York, Metropolitan Museum of Art.

The name is hypothetical, resting upon induction. I derive the Christian name, Georg, from the equestrian saint on the hilt of the dagger, the family name from the crest (a Moor) on the signet-ring. Faber painted another member of the von Rhein zum Mohr connection (see above, No. 28).

33, 34. AN UNKNOWN COUPLE.

Saxony, in possession of a nobleman.

I am indebted to F. W. Lippman, London, for the information concerning these two pictures.

These thirty-four portraits, almost all about 50 centimetres in height by 35 in width, form a compact group, clearly revealing the art of a capable and independent painter who seems to have been inspired neither by Dürer nor by the art of the Danube school, of the lower Rhine, still less of the Netherlands. The heads in his pictures are slightly turned to one side, those of the men to the right, of the women to the left. The upper part of the body is broadly developed. The hands, for the most part rather coarse and fat, are always visible. Almost always the half-length figures, kept in general light and colorful, stand out against a lighter background of sky, and a geographically perceived landscape stretches back into the distance with a view of a city, a water-course, hills, meadows, fields, and trees. The freshness and breadth of the portraits are accentuated by the costumes and ornaments. The women especially are over-richly attired, adorned with embroideries, chains and jewelry. The ornaments, after the old fashion, are carried out in actual gold.

As presented by this painter, the members of the Frankfort patriciate have a *bourgeois* look, the men capable, the women kindly and cheerful. The patricians of Cologne, whom at this same time Barthel Bruyn portrayed, have a more dignified, stately air.

In the city of Frankfort so little of the artistic life of the sixteenth century has been preserved that the tardy revelation of the art of Conrad Faber must be all the more gratefully welcomed.

WHISTLER: THE SELF-PORTRAITS IN OIL · BY A. E. GALLATIN

WHISTLER, like Rembrandt,¹ was the author of numerous portraits of himself. Seven of them, the subject of these notes, were executed in oil on canvas. I also have data concerning three portraits in chalk, four in pen and ink and eight in pencil, as well as three etchings and two dry-points. These will be catalogued in an elaborate iconography of all the various portraits, caricatures and photographs of the artist which I have prepared for publication next September.

Properly enough, since Whistler was the greatest artist this country has produced, five of these canvases are owned in the United States, nor is this to be wondered at, America now being the greatest magnet for all important paintings, as well as other works of art. Another of the portraits, a study, is in Dublin; the remaining example was destroyed.

According to the catalogue of the Whistler Memorial Exhibition (page 84) held at London in 1905, which was prepared by Joseph Pennell, there is a portrait of Whistler in the painting entitled "Cremorne Gardens, No. 2." This painting, measuring 25 inches by 51 inches, is unfinished; it was formerly owned by Thomas R. Way, but is now the property of the Metropolitan Museum of Art. The figure spoken of in this picture as being Whistler, and doubtless correctly, is seen at the right of the canvas, seated at a table with several other people. However, as the face has not even been indicated, it could not properly be catalogued as a portrait.

¹ Dr. Bode has catalogued fifty-eight such paintings: the etched portraits are also very numerous.

I

(Fig. 7)

PORTRAIT OF WHISTLER WITH HAT

Height, 27 in.; width, 21½ in. Painted about 1859. Signed: "Whistler."

This is a quarter-length portrait, in which the head is slightly turned to the left; over the artist's long hair reposes a large black hat; his coat is brown. Mr. and Mrs. Joseph Pennell's "Life" of the artist states that "it is evident" this painting "was suggested by Rembrandt's 'Young Man' in the Louvre." It was shown at the Boston (No. 55) and Paris (No. 1) Memorial Exhibitions, in 1904 and 1905.

Reproduced in the Pennells' "Life," as well as elsewhere. Etched by H. Guérard (etched surface, 8¾ in. x 7¼ in.; plate mark, 12⅞ in. x 8½ in.). Engraved on wood by Frederick Juengling (5½ in. x 4⅝ in.); *vide Scribner's Magazine*, August, 1879.

Property of National Gallery of Art, Washington (Charles L. Freer collection). Formerly owned by the late Samuel P. Avery.

II

(Fig. 8)

PORTRAIT

Height, 28 in.; width, 22 in. Painted about 1867. Not signed.

A half-length study; the artist, whose head faces to the right, wears a loose black coat and a low white collar; on his head is a round black hat. The Pennells' "Life" attacks this portrait as not being genuine, one reason given being the presence of the white lock of hair, which the artist did not possess when a young man. Mr. Charles L. Freer, on the contrary, informs me he is equally positive that it is the work of Whistler.

This painting was shown at the Whistler exhibition held in 1910 at the Metropolitan Museum of Art (No. 10) and is reproduced as the frontispiece to the catalogue.

Property of National Gallery of Art, Washington (Charles L. Freer collection).



Fig. 8.



Fig. 7.

III

(Fig. 9)

PORTRAIT

Height, 29½ in.; width, 21 in. Signed with "butterfly" signature, both on painting and frame.

This is a half-length portrait; the artist, whose face is slightly turned to the left, wears a gray painting jacket and a round hat; his right hand holds three paint-brushes. It was shown at the London Memorial Exhibition (No. 30), 1905.

Reproduced in the Pennells' "Life," as well as elsewhere. Etched by Percy Thomas (5⅛ in. x 3⅞ in.) for Ralph Thomas's catalogue of Whistler's etchings and dry-points (London, 1874). Also etched by William Hole (10 in. x 7⅛ in.) for *Art Journal* (London), October, 1897.

Property of Harry Glover Stevens, Esq., Detroit, Michigan. Formerly owned by the late George McCulloch.

IV

(Fig. 10)

WHISTLER IN HIS STUDIO

Height, 23½ in.; width, 18 in. Not signed.

The artist, who wears a white suit, is seen in full length standing at his easel, with brush in his left hand, the picture having been painted in front of a mirror. The interior also contains two female models, both full-length, one standing, one seated on a sofa. This is a study, lower in tone and more broadly painted, for the following painting of the same name. The Pennells' "Life" states that it was repudiated by Whistler, but a contrary view is held by Sir Hugh Lane, the curator of the Municipal Art Gallery of Dublin, who writes me:¹ "The picture we have in Dublin of Whistler in his studio is quite well known to various neighbors of mine here [Chelsea] in the artist's lifetime. I am told on the best authority that he was asked to sell this picture and that he refused, saying that he liked it as a sketch, and eventually painted Mr. Freshfield's picture [this paint-

¹ The remarks in brackets are mine.



Fig. 9.



Fig. 12.

ing is now owned by the Chicago Art Institute] from it. It was exhibited at the Whistler Memorial Exhibition [No. 15] in London with Mr. Freshfield's picture, and all the artists I know considered it to be much finer as a work of art than Mr. Freshfield's more important painting." Reproduced, in color, in J. E. Phythian's "Fifty Years of Modern Painting" (London, 1908).

Property of Municipal Art Gallery, Dublin.

V

(Fig. 11)

WHISTLER IN HIS STUDIO

Height, 23 in.; width, 17¼ in. Signed with the "butterfly" signature.

This painting is similar in subject to the above (IV), of the same name; it is a finished picture, whereas the other version is a study. In a letter to Fantin Latour Whistler stated that this was a study for a large picture (which was never painted), to be similar to Fantin's "Hommage à Delacroix." Shown at London Memorial Exhibition (No. 13), 1905.

Reproduced in the Pennells' "Life," as well as elsewhere.

Property of Chicago Art Institute. Formerly owned by Douglas Freshfield, Esq.

VI

(Fig. 12)

BROWN AND GOLD

Height, 25½ in.; width, 18½ in. Signed with "butterfly" signature.

A half-length portrait, in which the artist is seen with head turned to the right. He is gesticulating with left hand; the white lock of hair and monocle are in evidence, as is the rosette of the Legion of Honor. Of this painting Léonce Bénédict writes: "In the warm penumbra of its harmony, 'brown and gold,' he breathes the inner contentment of the satisfied artist. One feels that it is painted in a state of happiness, following the return of approval, so unjustly withheld from him in England, and painted in the years



Fig. 10.



Fig. 11.

after his marriage; we can call it the portrait of the true Whistler." Shown at Boston (No. 1) and Paris (No. 29) Memorial Exhibitions, 1904, 1905.

Reproduced in the album of forty reproductions of paintings by Whistler issued at the time of the Paris Memorial Exhibition (1905). Also reproduced in *Masters in Art* (Boston), December, 1907.

Property of George W. Vanderbilt, Esq.

VII

BROWN AND GOLD

There was another self-portrait, also entitled "Brown and Gold," shown at the Paris Universal Exhibition of 1900. It was a full-length, showing the artist attired in a long brown overcoat. This painting was subsequently destroyed by the artist. No photograph or engraving of it exists, but a clue to it is preserved in a preliminary pen and ink sketch owned by Joseph Pennell, Esq., and reproduced in the Pennells' "Life."

RUBENS AND VAN DYCK IN MR. P. A. B. WIDENER'S COLLECTION • BY WILHELM R. VALENTINER

THERE is hardly another private collection in which the art of Van Dyck is so adequately represented, and, the quality of the pictures considered, there are not many public ones which compare with the Widener Collection in this respect.

With the exception of one admirable example of his later English phase, all these paintings belong to the master's Genoan period, during which he undoubtedly painted his most splendid and fascinating portraits. Among them are two of his rare full-length pictures of ladies of the Genoese aristocracy, which form the chief ornament of the room specially designed to house the Van Dycks.

Before studying these pictures, however, we must turn to a painting by Van Dyck's master, Rubens, which forms, in sort, an introduction to them. It is one of those rather large studies, entirely by the master's own hand, which he executed during his last years—



Fig. 13. RUBENS: THE RAPE OF THE SABINES.
Collection of Mr. P. A. B. Widener, Philadelphia.



Fig. 14. VAN DYCK: ASCENSION OF THE VIRGIN.
Collection of Mr. P. A. B. Widener, Philadelphia.

about 1635 (Fig. 13). It represents *The Rape of the Sabines*, and with a second study, now in Mr. Johnson's Collection in Philadelphia, was preparatory to two larger paintings which Rubens executed with the help of his pupils, probably for the Spanish Court. Mr. Alfred de Rothschild has similar compositions in his Paris collection, and two more pictures depicting the same subject, one largely executed by pupils, are respectively in the Munich Pinakothek and in the National Gallery in London. Our study is a free and inspired composition pitched in a glowing color scale. The perfect balance of movement and counter-movement in the undulating groups corresponds with the rhythmic harmony of the coloring. The gleaming white of the horse and the robe of the woman in the center of the picture are framed in bright colors—the orange and blue cloak shrouding the pleading figure of the old man, and the red-scarfed warrior who is lifting the girl on to the horse. Paler color masses then melt into the distance on either side toward a background of architectural structures and landscape. Other glowing figures flash out in the corners—notably the two women in the left corner, fearful yet hesitating in their flight, whose costumes shimmer with the peculiar bluish-red and orange-brown tints of the master's later style. All this is thrown on to the canvas with free and masterly brushwork, in transparent tones, and with an extraordinary feeling for the ordering of the masses, which are curiously entwined like some splendid ornament, yet express the spirit of the scene in all its living details.

Van Dyck's only scenic work in the Widener Collection, an *Ascension of the Virgin*, from the Hope Collection, lends itself well to comparison with the Rubens study (Fig. 14). It, too, is pitched in light tones, principally in white, and its flowing lines stamp it as the work of a pupil of Rubens. It is one of the most charming of the sacred pictures painted by Van Dyck, who was seldom so happy in his delineation of such subjects as his great prototype. Already steeped in that golden atmosphere, which, influenced by the Venetian School, Van Dyck lent to those of his works painted in Italy, it still retains the youthful verve which gave so much of freshness and rhythm to the earlier pictures executed in Antwerp.

Van Dyck spent the period between the end of the year 1621 and 1627 in Italy. After a stay of several months in Genoa and Bologna, he went in 1622 to Florence and Rome, and later to Venice,



Fig. 15. VAN DYCK: PAOLA ADORNO.
Collection of Mr. P. A. B. Widener, Philadelphia.





Fig. 16. VAN DYCK: MARCHESA CATTANEO.
Collection of Mr. P. A. B. Widener, Philadelphia.



from whence he returned to Rome in 1623 and painted the celebrated portrait of Cardinal Bentivoglio, now in the Pitti Palace. He returned to Genoa for a short period that same year, interrupting his stay there to undertake a voyage to Sicily in 1624. During 1625 and 1626 he appears to have resided principally at Genoa and there to have painted the greater number of his portraits of Italian aristocrats. The two portraits in the Widener Collection of the children of the Marchesa Grimaldi are dated 1623. It is probable, therefore, that the portrait of the Marchesa herself was executed that same year, during Van Dyck's second sojourn in Genoa, shortly after he had completed his famous portrait of the Roman Cardinal. The three other portraits of the Prefect Raphael Raciuss, of Vincenzo Imperiale, dated 1625, and his second large full-length female portrait—that of Paola Adorno, which in its somewhat cooler coloring and in other characteristics betrays the clear-cut style of the later Genoan period, were probably painted during the artist's third stay in Genoa between 1625 and 1626.

The young artist had developed an aristocratic taste through his intercourse with the Genoese nobility, and the peerless Paola Adorno herself, wife of the Marchese Brignole-Sala, is supposed to have been the object of his devotion. It is true, he painted her more frequently, and certainly not with less enthusiasm than any other woman of the Genoese nobility, so the tradition may not be without foundation. Mr. Widener's picture is one of the most beautiful of this group of portraits (Fig. 15). She is shown, enthroned in queenly fashion, between pillars, her little son beside her in the guise of a page. One senses the artist's desire to lend to his subject something more of majesty and beauty of form than was actually hers. The exaggerated height of the figure, further accentuated by trailing garments, corresponded to the period's ideal of beauty. The framing of the cool transparent face by vertical architectural lines lends a statuesque appearance to the figure which is shown in severest profile. There is something almost unearthly in this lofty apparition, and one feels no link between her and the boy at her side with his expression of precocious self-consciousness. During this period of Van Dyck's entire devotion to the aristocratic ideal he but seldom evinced appreciation for the charm of childhood. When he painted the Genoese ladies accompanied by their children, the latter are used merely as foils to accentuate the stature and calm intelligence

of their elders. In the portrait of Paola Adorno, the boy, in his gorgeous costume of red and yellow velvet, forms a color contrast to the deep black of the Marchesa's satin gown.

By some fortunate chance, he did not paint the Marchesa Cattaneo and her children on the same canvas, but chose to represent the Marchesa attended by a servant, in whose case one overlooks more easily a but fleetingly characterized portrayal. The boy and girl are depicted by themselves, and consequently with more sympathy and understanding for their naive childishness than in most of Van Dyck's portraits. These two pictures form charming companion pieces to the glowing masterpiece hanging between them to which their discreet amber tones seem a fitting prelude.

This latter work is justly considered one of the master's most incomparable achievements—in fact, one of the masterpieces of the art of portraiture in general (Fig. 16). Nature and art have combined to do honor to the queenly model, and everything is arranged to enhance her charm. Life size, full length portraits nearly always create an impression of dominance, but the physical and spiritual supremacy of his model have seldom found such convincing portrayal at an artist's hands. The figure, haughtily swaying from its Olympic height, casts a cool glance on the spectator below. The long garment covering the feet, the somewhat restrained attitude, the position of the little negro servitor, and of the uplifted umbrella, which, as it were, elongates the figure, everything combines to lend increased height and majesty. Her slenderness measures itself against the soaring lines of the palace behind her. The clear-cut lines of her dark robe are contrasted with the unquiet life of the open air surrounding her, and its distinguished simplicity stands out in contrast to the golden yellow garments of the servant and the red of the uplifted umbrella. The head, with its arrestingly expectant expression, emerges from a background of deep, glowing color. The flashing eye, sharp nose and nervous mouth all betray a consciousness of noble origin freely and proudly borne, with the intelligence befitting one chosen to rule. The stage setting does not seem too elaborate for the presentation of such a model, for the artist realized that the portrayal of these aristocrats demanded just as keen an appreciation of their fitting milieu as of the nature of his subjects themselves. The model and her surroundings are in completest harmony. The very flowers and pleasure grounds in the foreground wear an aspect



Fig. 17. VAN DYCK: VINCENZO IMPERIALE.
Collection of Mr. P. A. B. Widener, Philadelphia.

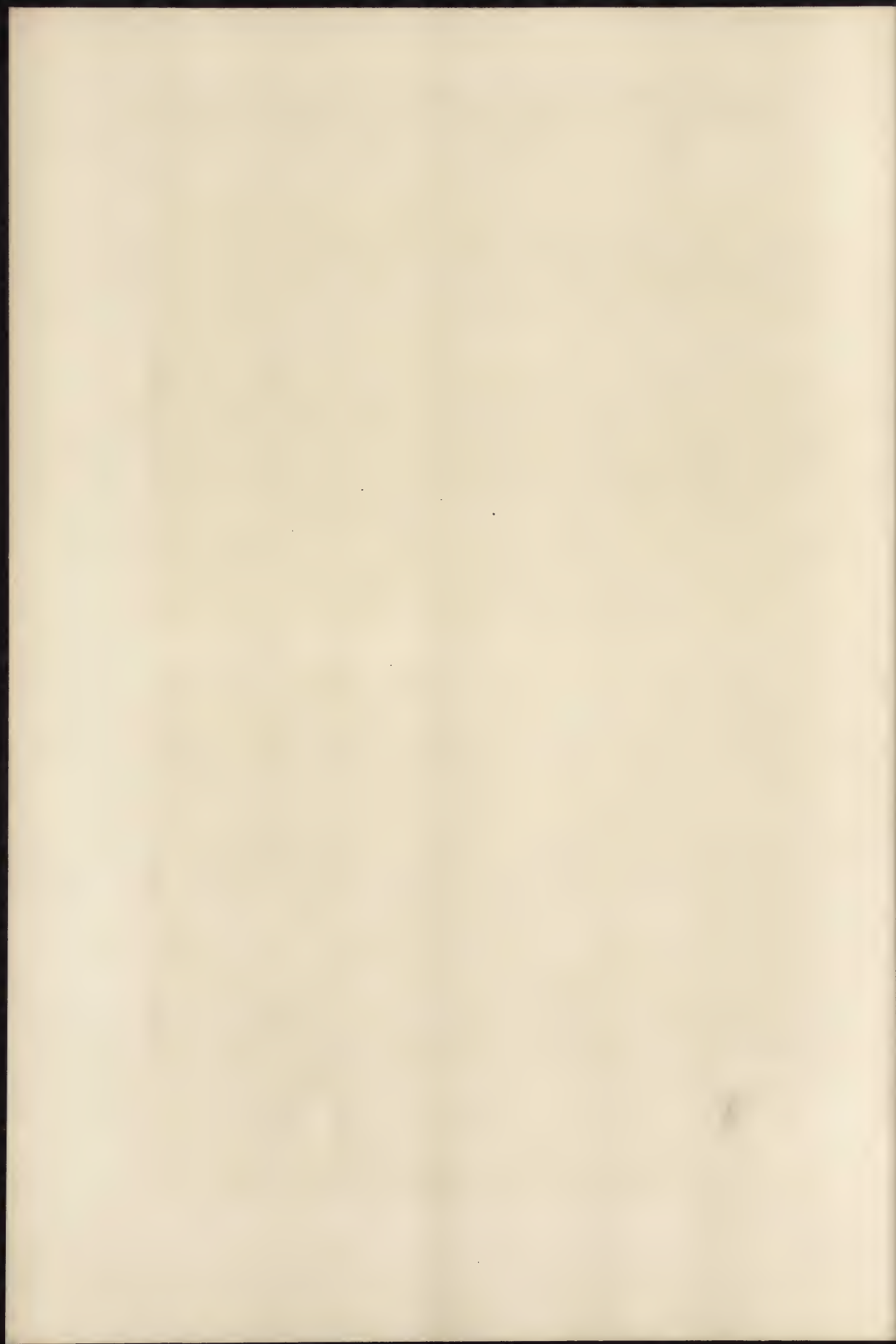




Fig. 19. VAN DYCK: LADY d'AUBIGNY.
Collection of Mr. P. A. B. Widener, Philadelphia.



Fig. 18. VAN DYCK: RAPHAEL RACCUS.
Collection of Mr. P. A. B. Widener, Philadelphia.

of elaboration, and glowing veiled tones stream from the sky and create a witching atmosphere in which the figure seems to emerge from amber clouds.

Mr. Widener's Van Dyck Room is further enriched by two masculine portraits presenting characteristic types of the Italian aristocrat of the period, and forming splendid contrasts to the feminine portraits described above. Vincenzo Imperiale is a pompous and dignified figure (Fig. 17). His massive and imposing build, and simple costume, designed on large lines, form an impressive ensemble. The portrait of Raphael Raciuss represents a fiery and youthful warrior, who wins our hearts by his poetic and romantic appearance (Fig. 18).

What a contrast to pass from the warm and temperament steeped atmosphere of Van Dyck's Genoese portraits to the cool pale tones of that of Catherine Howard, Lady d'Aubigny, executed towards the end of the painter's career (Fig. 19). The figure, attired in a rose-colored silk dress, with pearl ornaments at ear, throat and shoulder, sways towards us, a tired indifferent smile on her lips. The pale transparent countenance and conscious attitude, the easy elegance of her outstretched arm whose fingers seem scarcely to clasp the flowers she holds, everything suggests a last up-flickering of the artist's genius. The brushwork is mere play for him; the technique easy and unostentatious; the color scale of the utmost simplicity—the figure in its robe of solid color standing before a background of solid black. The rendering of distinction has become second nature to this artist whose art is dominant, but no longer inspired as in those unforgettable Genoese portraits.

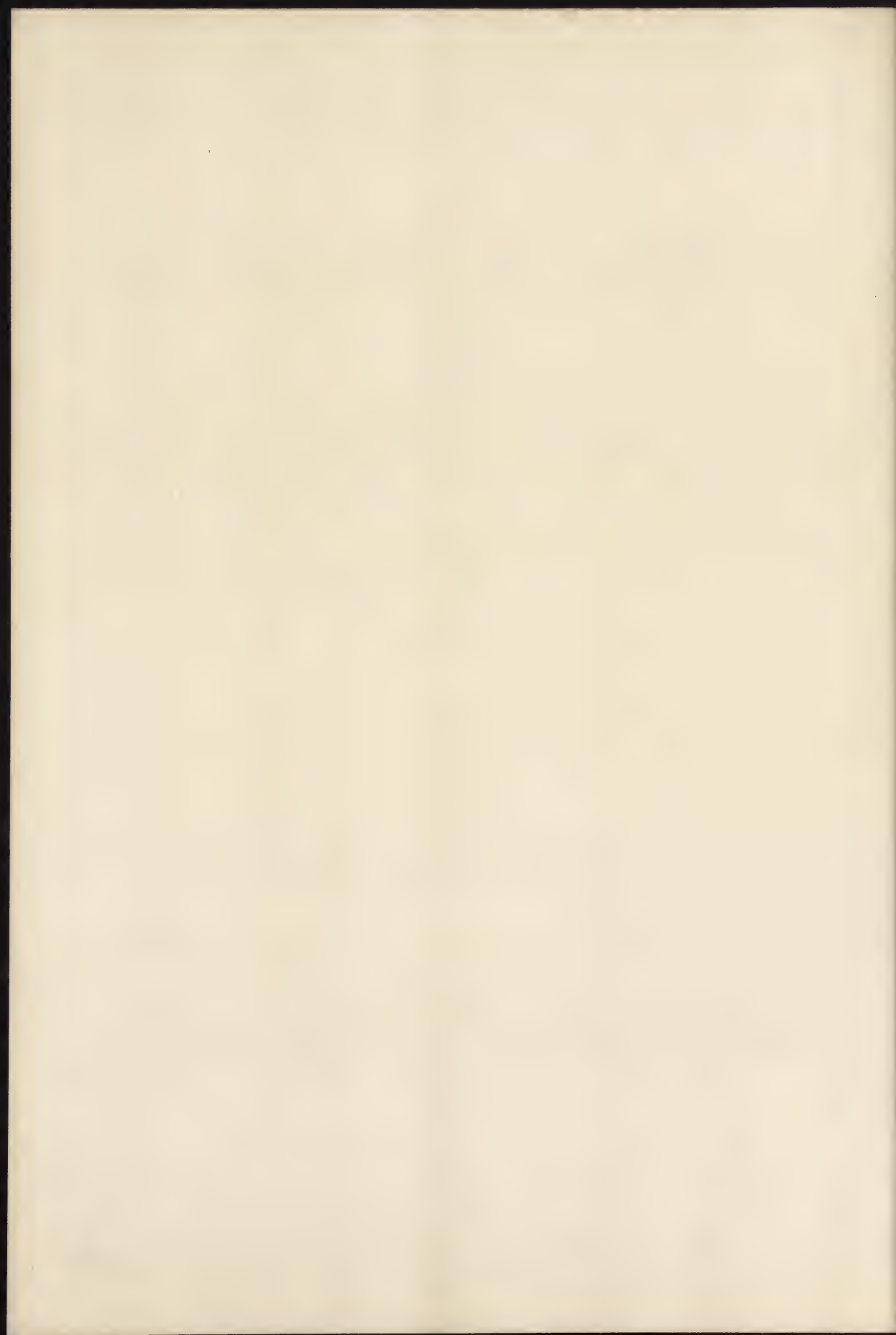
AN ALTAR-PIECE BY BENVENUTO DI GIOVANNI BY EDWARD W. FORBES

A LARGE and important altar-piece by Benvenuto di Giovanni has been brought to life again and placed on exhibition in the Fogg Art Museum of Harvard University after being withdrawn for eleven years (Fig. 20).

In 1899, when the picture was bought, its condition was so grave that European critics and dealers were afraid to buy it. An attempt was made to restore it in London. But soon



Fig. 20. **BENVENUTO DI GIOVANNI: MADONNA ENTHRONED.**
Fogg Art Museum, Cambridge.



after coming to this country it went to pieces worse than before.¹

The transferring has at last been successfully accomplished, in spite of serious difficulties, owing to the large size of the panel—6 ft. by 7½ ft.—and the various disastrous vicissitudes which it has undergone.

Now, though the tinting in the damaged parts is not yet finished, the paint is firm and the color fresh and brilliant. The faces and hands have suffered comparatively little, and in many cases not at all. The greatest damage has occurred in the lower parts of the draperies.

The method of restoring has been to stop short of the deception point. Some dealers and collectors like to have their paintings restored to such an extent that it is practically impossible to tell what is new; but the ideal of serious students and museums should be to have it easy for the careful observer to distinguish the new painting from the work of the master's hand.

So this seems to be a fitting time to reintroduce this altar-piece to the art lovers who read this magazine. Probably it was originally painted for an Augustinian church in or near Siena, as three of the saints are connected with that order. Perhaps the choice of St. John the Evangelist for the fourth saint indicates that the church or the chapel for which the altar-piece was designed was dedicated to him.

The Madonna is seated on a raised throne on a colored marble pavement. A handsome bit of green brocade is placed over the back of the throne. With her left hand she holds the Child, and also a thin veil which partially conceals a small part of his otherwise naked little body. Her right hand is placed in a pensive and devotional manner on her breast. The Child holds out one hand half opened in the attitude of blessing, and with the other firmly clasps a small fluttering bird.

Two winged cherubim stand directly behind the Madonna's throne, with their hands folded in prayer. The childish faces, though earnest and sincere, are not lovely. Nor is Mary conspicuously beautiful. She is much like Benvenuto's other Madonnas—somewhat wooden, but sweet and dignified with the mystic Sienese aloofness from the world.

¹ The photograph that is used in Jacobsen's "Das Quattrocento in Siena," and also by F. Mason Perkins in the *Rassegna d'Arte*, 1905, p. 66, and the *Rassegna d'Arte Senese*, I, 76, was taken in London in 1899, before its restoration.

The beauty is more conspicuous in the charming attendant angels. There is a splendid austerity in the pious and earnest white-bearded saints kneeling at the sides, archaic and stiff though they are. Finer still are the dignified and thoughtful faces of St. Nicholas and St. Monica, full of character and quiet strength.

St. Augustine himself kneels on the left in a richly jeweled golden brown robe, with his mitre and his crozier. His mother, St. Monica, stands behind St. John, and St. Nicholas of Tolentino stands behind St. Augustine.

Benevenuto di Giovanni del Guasto was born on the 13th of September, 1436, eighty-eight years after the great plague devastated Siena and closed the careers of the two brilliant Lorenzetti brothers, with whom the first great period of Sienese art came to an end. Siena never fully recovered from the terrible blow to her population and her vitality. The artistic life of the city suffered also. Lippo Memmi, Bartolo di Fredi, and Taddeo di Bartolo and others carried on the great tradition and caused the tree to bring forth some scattering fruit, until the second springtime came, when once more the Sienese school blossomed during the last seventy years of the fifteenth century.

Benvenuto was not a great innovator. He was content to paint in the traditional and unprogressive Sienese manner. Neither he nor his fellow pupils, Francesco di Giorgio and Neroccio, appear to have derived their types from their master, Vecchietta. Some of the early paintings by Benvenuto resemble the type of his famous contemporary, Matteo da Siena, though it is curious to note that the Virgin in Benvenuto's Sinalunga Annunciation, painted in 1470, resembles the type later developed by Matteo almost more than does Matteo's early Madonna in the Siena Academy, dated 1470. This in its turn bears a slight resemblance to the style created later by Benvenuto. The charming Madonna and Child by Benvenuto in the Jarves Collection at New Haven also appears to be of this period, and shows a resemblance to Matteo's later style.

Benvenuto developed his own types and stuck to them with some tenacity, though his work bears some relation to other artists and other schools. More than one critic has noticed the influence of Benozzo Gozzoli and the Umbrian master, Bonfigli, in his angels. Crowe and Cavalcaselle speak of a resemblance to Carlo Crivelli that appears in some of his works. After the year 1500, when he



Fig. 21. **BENVENUTO DI GIOVANNI: MADONNA ENTHRONED.**
Sienna, S. Domenico.



Fig. 22. **BENVENUTO DI GIOVANNI: ASCENSION OF CHRIST.**
Sienna, Academy.

was an elderly man, he appears to have been influenced by Pinturicchio and Signorelli, unless the works of that date were principally done by his son and assistant, Girolamo, who was born in 1470, and would be more open to new influences from other cities than his aged father.

There has been much confusion between the works of the father and son. Even now there is a diversity of opinion among critics as to just what was done by which. Crowe and Cavalcaselle take the view that Girolamo improved on the work of his father. I think that the view held by some of the modern critics, that the son never quite reached the level of Benvenuto, is more tenable.

It may help us to determine just what place the undated Fogg Museum altar-piece holds in Benvenuto's life work by comparing it with some of his most famous and important paintings which are dated. His earliest dated work that we know is the Volterra Annunciation, a charming picture of 1466, with gold background.

The Sinalunga Annunciation, painted four years later, shows a marked development. There is a spacious pavement, stretching off by the large palace to the gardens and the distant hills beyond. Later he used this same pavement scheme in the picture in the Fogg Museum.

The well-known altar-piece now in the Siena Academy, which is dated 1475, is another example of his early style. This is far more primitive in many ways than the 1470 Annunciation. It has a childlike charm and lack of weight and force. The National Gallery Madonna, dated 1479, is also of this early period, and shows many of the same characteristics. The types and forms are much the same. The infant Jesus is clothed in a tunic decorated with pearls, but here is added a significant ornament. A cross is suspended from his neck.

The Madonna della Misericordia of 1481 and the Madonna and Child with saints and angels in the church of S. Domenico at Siena, which is dated 1483 (Fig. 21), are clearly less developed in form and are more lacking in force than the Fogg Museum painting.

Several writers on Benvenuto have remarked on the change that took place in his style between the years 1475 and 1491, when he produced his severe and almost harsh Ascension, crowded with earnest and intense apostles, and in the heaven above rows of serious angels, who lack the youth and light-heartedness of his earlier ones (Fig. 22).

No one has yet made an attempt to determine the date of the Fogg Museum altar-piece with any exactness, though Mr. F. Mason Perkins places it in his late period, and mentions a relation to the Madonnas of Torrita, 1497, and Sinalunga, 1509, in a general way. I also believe that the Fogg Museum altar-piece is in his mature manner, but am inclined to place it before 1495. As I have never seen either of these two last-mentioned paintings, I cannot compare it with them, but it seems to have a definite relation to the Ascension of 1491, and may have been painted a few years before that picture.

In any case, it was painted at the happy moment when he still retained the beauty and freshness of his early color and the youthful charm of his angels, and yet had learned to give stateliness to his Madonna and character and nobility to his saints. In 1491 he had hardened into his later manner, and had fallen into a harsh, muddy color scheme and a sombreness of effect. The fact that he used a number of the same models in the Fogg Museum altar-piece and in the Ascension makes it seem highly probable that the two paintings were produced within a few years of each other.

There is a marked resemblance between St. Nicholas, St. Monica, St. Augustine, and St. John in the Fogg Museum painting and the furthest kneeling apostle on the left, the Mary, the St. Peter, and the apostle behind him respectively in the Ascension. There is also a resemblance between some of the angels, though those in the Fogg Museum altar-piece have more delicacy and freshness.

A comparison of photographs will show that for style and quality of workmanship this altar-piece is one of the finest masterpieces of his best period. Mr. William Rankin spoke of it in 1905 as the best example of Sienese painting in America. Since that day Mr. J. Pierpont Morgan has given the large Assumption of the Virgin to the Metropolitan Museum. This panel, which is dated 1498, is an important example of his later style, when he cared less for glowing and gay colors. It has a cool gray tone and a spacious atmospheric landscape. Some critics believe that the hand of Girolamo is to be seen in both this and the Fogg Museum painting, perhaps on account of the strong resemblance of the Madonnas to Girolamo's painting of Our Lady of the Snow, signed and dated 1508; but it seems more likely that Benvenuto himself was the master, and that Girolamo in Our Lady of the Snow closely followed the type which for years he had been helping his father to paint.

There are other paintings by Benvenuto in America. In Philadelphia Mr. Widener has one. Mr. D. Fellows Platt of Englewood, N. J., has two—one a charming early Madonna and Saints, the other a Holy Family, delightful in color.

There are also at least two paintings in America which are almost certainly by Girolamo di Benvenuto. One is a fine *desco a parte*, representing Love Bound by Maidens, at New Haven, and the other an interesting Miracle of St. Catherine which is loaned to the Fogg Museum by Mrs. F. L. D. Rust of Boston.

It used to be the fashion to decry Sieneſe art; but now its lovers are growing in number. They find in theſe quaint early pictures that the design, the decorative effect, the feeling and the color are wonderful and have a ſubtle quality of their own.

Though Benvenuto ſhared with his Sieneſe contemporaries a lack of intereſt in the ſcientific ſtudy of anatomy that was occupying their Florentine neighbors, yet he did not ſhirk the drawing of difficult details. In the hands of St. Nicholas and St. Monica, for inſtance, the anatomy is ſearched for with a characteristic earneſtneſs and love of fine quality. Mr. Perkins ſpeaks of this picture as being perhaps the moſt exquisite example of highly finiſhed work in Italian art outside Siena and certain works in Padua and Ferrara. Even the ſmalleſt details, the beards of the ſaints, the delicate candleſticks with their ruddy flames, and the jeweled robes ſhow the high ſtandard of exquisite loving workmanſhip of the maſters in Siena of that period, who were devoting their lives to their work for the glory of God.

Perhaps more charming than anything elſe about our altar-piece is its color. The ſplendid effect of color is achieved by the roſe reds ſkilfully diſtributed over the ſurface and emphasized by the glowing gold background and the impreſſive dark mantles of the ſaints. The gown of the Madonna and the mantle of St. John are both of a ſuperb red, which is echoed in ſtronger or in fainter notes by the red books held by St. Monica and St. Nicholas, by the fiery-red lining of St. Auguſtine's cloak, the paler roſe red of the garments of the two angels and the wings of the cherubim. Though the color ſymbolic of love is the central theme, the other colors play their part in creating the rich and harmonious effect of the whole picture. Perhaps the moſt fascinating individual bit of color is the wonderful combination of St. John's pale blue robe and

pure red mantle and its light green lining with the sacred book of yellow vellum in his withered, parchment-like hand. This was the book felt to contain such lofty thoughts that his eagle, who stands behind him, was chosen as the fitting symbol of his soaring flight.

Such, then, is this Sienese vision of glorious color, painted with loving care for the honor of the blessed Madonna, to whom above all others the Sienese prayed during the tragic vicissitudes of the fifteenth century.

A STARNINA ATTRIBUTION

THE little St. Paul here reproduced (Fig. 23), a recent acquisition to Mr. John G. Johnson's collection, has long been a puzzle to me. Though there was no record of provenance, it seemed certain that the panel must have been painted at Florence. The plastic quality of the work and the general severity of the style led me tentatively to class the picture in the school of Andrea Orcagna, and indeed the type of the Saint, a traditional one, recalls strongly the St. Paul of the Strozzi altarpiece in the Church of Sta. Maria Novella. Further study made it clear that the picture must be set in the early years of the fifteenth century. The *formella* made with interlacing borders is frequent in chest-fronts of the first third of the century and does not occur earlier. One evidently had to do with a late Giottesque painter who had deliberately inspired himself from early and fine examples of the school. Especially striking was the entire absence of that calligraphic prettiness which is almost invariable in the late Gothic painters of Florence, while in the careful fusion of his shadow and restriction of the light and in the broad cast of his drapery the artist seemed to bring something quite individual and prophetic of Masaccio.

Before discussing the attribution to Gherardo Starnina a word on material considerations. The panel is a bad bit of beechwood, 24 cm. wide by 26 cm. high (22 by 23 within the painted medallion). The margin is gilded with raised decoration in pastiglio. The background is a darkened blue which under skilful cleaning has regained a trace of its original hue. On the background to right and left of the neck of the Saint one reads in gold letters of Gothic form, S. Paulus. The Saint's hair is a russet brown, his tunic ver-

milion, as is the book cover, the mantle a fine olive green. All the draperies have a narrow gold border. The hilt of the sword is gold, the blade silver. Unusual qualities in Florentine work of this period are the modeling value of the taut edges of the drapery, and the massive powerful fist. The panel has been broken across in a line plainly shown in the cut, there is a knot about the middle of the breast and adjoining it some retouching, but with these exceptions the painting is intact. The work in the beard and in the shading of the face is notably delicate.

This combination of Giotto-like plasticity with a new sense of light and shade is found in the work of Gherardo Starnina, whom Vasari lauded as a precursor of Masolino and Masaccio. Starnina's work, which most critics have despaired of recovering, has recently been ascertained by Professor August Schmarsow. I need only refer to his important monograph, "Wer ist Gherardo Starnina?" published in the volume of the "Abhandlungen der Phil.-Hist. Klasse d. Kön. Sächs. Gesellsch. der Wissenschaften"; separate reprint, Teubner, 1912. Professor Schmarsow bases his reconstruction on the frescoes of the Castellani Chapel, Sta. Croce, which represent the legend of St. Nicholas, and are ascribed by Vasari to Starnina. To these he adds a St. Nicholas and a St. Julian, at Munich, ascribed to Agnolo Gaddi, and a series of predella panels in the same gallery depicting episodes in St. Nicholas' life. For my purpose it will be sufficient to confront the St. Paul with a fragment from the fresco in Sta. Croce which represents St. Nicholas saving a boy from drowning (Fig. 24). In the bald head of the father and in the St. Paul we have identical finesses of shading. The firm modeling edges of the drapery, and its simple folds, the set ugly mouths, the form of the ear, and the scale of the hand are the same in both cases. Even more characteristic is the somewhat sinister sidewise glance. Or if one wished further Morellian evidence, the thumb of St. Paul turns down over his gripping fingers just as in the case of St. Nicholas and St. Julian at Munich (Schmarsow, Tafel V.). The similarities between the facial types of the Castellani Chapel and of the St. Paul seem to me too evident to need urging. The St. Paul is published chiefly in the hope that other members of the same series may be recovered. It must have formed part of a considerable set of apostles or saints adorning the predella of an altar-piece or a pair of cabinet doors in a sacristy.



Fig. 23. GHERARDO STARNINA: ST. PAUL.
Collection of Mr. John G. Johnson, Philadelphia.



Fig. 24. GHERARDO STARNINA: ST. NICHOLAS SAVING A BOY FROM DROWNING.
Fragment from the fresco in Sta. Croce, Florence.

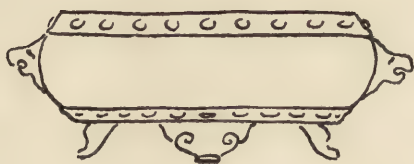


Fig. 25.

“IMPERIAL” SONG POTTERY · BY HAMILTON BELL

UNTIL very recently the attitude, even of connoisseurs, with very few exceptions, toward early Chinese glazed pottery was that of Bushell, who, following Grandidier, lumped Sung and Yuan wares together as Primitive.

It is difficult to understand how this should ever have been possible, in view of their admirably accomplished potting and the consummate beauty of glaze and color they display, which is as far from primitive as anything that can be imagined. To-day the perspicuity of two or three collectors—mostly American—has placed these vessels in the first rank of works of ceramic art, from which high estate their fine quality will forever prevent them from falling.

Julien, whose translation of the “History of King-te-Chin” appeared in 1856, was perhaps the first European author to mention these wares, but only in quotation. A solitary example marked *san*, 3, owned by Mr. G. R. Davies, appeared in the Burlington Fine Arts Club exhibition in 1896, and Mr. Hobson records a bottle in the Victoria and Albert Museum marked *ch'i*, 7, and a bowl in the British Museum marked *san*, 3. These examples, however, are sporadic. In Bushell’s catalogue of the Walters collection, published 1897-9, he gave the fullest original account of Sung Chün yao that had so far appeared; one tiny piece, No. 125, marked *san*, 3, is included in that collection, together with two unmarked but far handsomer pieces. So far as I have been able to discover, the first important show of this pottery was that made at the Burlington Fine Arts Club exhibition of 1911, chiefly by M. Eumorsopoulos, who owned seven out of the eight marked pieces exhibited. Even so recently as the sales of the Dana and Laffan collections, in 1898 and 1911, the few pieces sold fetched insignificant prices; the extent of the reaction may be realized when it is stated that a pair of large and singularly beautiful flower-pots from the collection of Prince Ching are now being

offered for \$50,000 here in New York, while a Chinese connoisseur in Hong Kong values his thirteen consummate examples at \$250,000. The Walters Catalogue notes that they are valued at such high prices in their own country that few genuine examples are exported. We may perhaps identify the wares which are the subject of this paper with the Chün-chou of Sung potters, although this is rendered rather dubious by the assertion of Chinese authorities that this ware was not regarded as valuable, being placed lowest among the productions of Sung.

Notwithstanding that he makes this implication, Hsian-yuan p'ien, a Chinese collector of the sixteenth century, whose treatise and catalogue were translated by Bushell, with reproductions in color of Chinese copies of the original illustrations, seems to have thought better of them than this; he records his possession of a wine jar, with phoenix handles, marked wu, five [plate 20, Bushell's edition], of which he says, "Underneath the foot the character five is found engraved as a numeral mark, an evidence that it is without any doubt a Chün-chou piece." In his account of another piece [plate 41, Bushell's edition], decorated with floral scrolls worked in relief under the glaze, but not marked, he says: "The productions of the Chün-chou kilns were for the most part of novel original design and not modeled after the antique. Among the finest colored glazes produced here none surpassed the two known as 'vermilion red' and 'aubergine purple.' As for the 'moonlight white' (*clair-de-lune*) and oil green, these last were inferior colors in the Chün-chou potteries. So that a fine specimen of 'aubergine purple' decorated profusely with floral scrolls in pronounced relief is of the highest class."

The T'ao shuo, written about a century later, by Chu Yen, in 1774, also translated by Bushell, quotes four authorities on the subject of Chün-chou ware, but their descriptions, like most records of the kind, are too involved for us to be very certain of what they mean. Bushell himself seems to have felt this, as in his various writings on the subject he gives more than one version of the same original. In the T'ao shuo he makes the Liu ch'ing jih cha say, "This includes pieces of nearly every color, the brightest tints being even too glaring. Some pieces have the rabbit's hair marking, others bluish flames of fire."

The Po wu yao lan, which was printed in the era of 1621-27, states that "it comprises in its first class three colors, rouge-like red, fresh onion-like bright green and ink-like dark purple, when of uniformly pure color. They have inscribed, underneath, the numerals 1, 2, etc., to record the numbers of the pieces." [Sic.] "There are flower-pots and saucers of this porcelain of great beauty." The Ch'ing pi tsang says, "The best is of uniform color and has underneath the numerals 1, 2, etc. The mixed colors are not worth collecting."

From the T'ung ya he quotes: "Chün-chou of many (*lit.*, five) colors transformed in the furnace is not rare at present. The image of Kuan-yin in the temple Pao-kuo Ssu is a specimen of this class." Another translation of the Liu ch'ing jih cha says: "Chün yao shows in gradual shades the brilliant effects of all colors, very prominently the T'su-ssu pattern and the ch'ing (green or blue) of a blazing flame." T'su-ssu is the dodder plant with mottled leaves, referring, one may assume, to the indescribable way in which the colors are mixed and blended in the brilliant glazes of this Chün yao ware.

The Chinese collectors have almost exhausted their vocabulary in the effort to do justice to the various and extraordinary beauties of these pieces. They speak of "Dappled glazes, mixed in spark-like streaks like the colors in a flame," which seems peculiarly happy; of "Bluish purple of the color of ripe grapes," "Bullrush heads in autumn," "A green like that of onion sprouts or kingfisher's plumage," all of which would apply to one or other of the vessels now in existence.

Julien, in his translation of the Tao-lu, which was written in 1815, says "*on estimait particulièrement les vases qui portaient au-dessous du pied les caractères numériques, i—eul . . .*"

One feature which seems to have attracted general attention is that the only marks on genuine Chün yao are the deeply incised numerals (Fig. 26), and this is the chief reason for connecting these various traditions concerning Chün yao with the pottery we are now considering, which Mr. Charles L. Freer prefers to call "Imperial" Sung.

The theory upon which he bases this epithet is that the pieces marked with the incised or stamped numerals, of which, through his kindness and that of Mr. Samuel T. Peters, I am able to give a complete series from one to ten, all that are at present known, were

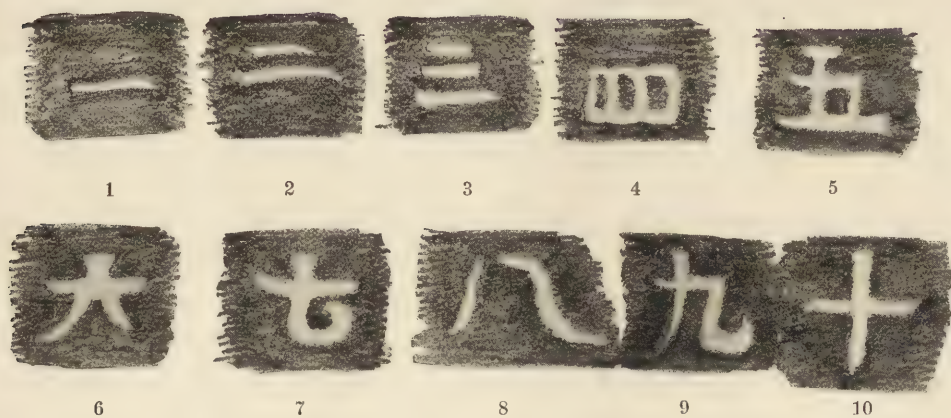


Fig. 26.

made in private Imperial potteries for the personal use of the Emperor and members of the Royal family.

The view held by others is that when the potters of these Imperial kilns were not so employed they made pieces which either were not marked at all, or, incised with a rough semblance of the Imperial stamp, were issued to the world at large. It has been proposed to call these, when of a different clay to the Imperially marked pieces, "soft" Sung, in contradistinction to the other, which is invariably of "hard" clay. So far as our investigation has gone it would appear to have been demonstrated that a few—a very few—pieces of the highest quality exist with every other characteristic of the Imperial pieces save the stamped numeral, and an equally few bear the mark which are not of the Imperial standard, that is, of the very highest, both of potting and glaze.

Mr. R. L. Hobson says that the Chinese give the date 960 A.D., the very year of the foundation of the Sung dynasty in the North, as that of the establishment of the potteries at Chün-chou or Chün Tai in the District of Yü Chou, now Kaifeng-fu, in Honan.

He records that it was imitated in the sixteenth and seventeenth centuries, or even earlier, on stoneware at Yi-hsing and Canton, and on porcelain at Ching-tê-chên in the eighteenth. In Japan, he adds, imitations were made at Hagi, Akahada and Seto from the sixteenth century to the present day. There is a piece in the Walters collection of the type known as a bulb bowl marked san, 3, which also bears the mark Yung-Chêng, proving it to be a reproduction by the potter Tang Ying at that period, 1723-35. This latter mark has at some time been filled in with cement and tinted over. It is thus

described in the catalogue: "The execution is more perfect and the paste whiter and of finer texture; the bottom is glazed, grayish." Numbers 2 and 11 in Case M of the Morgan collection in the Metropolitan Museum of Art, New York, are catalogued as reproductions of this date. An extremely famous piece of this pottery, one of the most celebrated in existence, if indeed it be a genuine example of Chün yao, since it is considered too sacred to be photographed or even sketched, is the statue of Kwan-yin in the Pao-kuo Ssu temple at Peking, mentioned by Chu Yen in the T'ao shuo. Mr. Bushell describes it as having been there, according to the records of the temple, ever since the monastery was founded in the thirteenth century; laudatory verses by the Emperor K'ien-lung are engraved on a screen which stands about it. His account continues:

The figure is about a foot high on a crimson lotus pedestal. The face, right arm, breast and left foot, which are all bare, are of opaque white enamel. The inner garment is of mottled-red brown. The mantle of purest and bluest turquoise; the sleeves bordered with black and lined with yellow; the lining of the hood, which is formed by the mantle draped over the head, is also canary yellow, as are the necklet and beads pendent from it. The tiara is gold and crimson, with an image in front and flowers in relief at the sides. A circular mirror in the right hand, of carved openwork, is enameled dark brown and surrounded by golden flames. The browns have old gold and dead leaf tones. The colors, particularly the crimsons and red-striped purples, are the same as in the finest flower-pots and saucers of Chün yao. The statue is regarded of such miraculous beauty that the legend has sprung up that the Goddess herself descended into the furnace to preside over the firing.

The characteristics of "Imperial" Sung, based on the two or three dozen pieces available for present examination, are:

Clay—Heavy, hard, almost porcellanous in consistency and brilliance under a magnifying glass, showing usually dark stone gray, but really a whitish gray with black specks in it.

Potting—Very fine and perfect, often very delicate and thin at edges. True in form; *i. e.*, the round vessels are usually absolutely circular. Even; the same thickness is maintained throughout the various parts, as the rims, foot-rings, etc. The proportion of the thickness to the size of the piece varies with admirable discretion.

Glazes—Those on the body of the pieces are fine, often thin,

but even when thicker seeming, as it were, elastic; and even when thin, rich. The elastic quality results in "earthworm" or "root" marks which have been described as "short thickish lines often V or pitchfork shaped where the color of the glaze seems more continuous and pronounced"; these are probably caused by a shrinkage of the glaze under the intense heat in firing. On edges, bosses and ornamental reliefs it is often a mere opalescent skin through which the clay shows. Where it is thicker it is sometimes crackled. Where it has been fractured, as occasionally on the foot of a piece, it is translucent and like an opal. The glaze lies on the rounded upper and lower or base rims in a sort of welt.

The under side is covered with a thin glaze brushed on in various tones of olive and brown, often of a rust-red. The glazes are often markedly iridescent underneath as well as on the body above. Numerous spur marks on most pieces, showing the care with which they were fired; these vary from the size of a pin-head to that of a small tack.

Marks—Seem, on the finest pieces, to be *stamped* in the wet paste before glazing and firing; when incised, this, judging by a piece in Mr. Peters' collection, was done with a blunt tool before glazing. Never anything but the numerals from 1 to 10 so far as at present known.

Color—Is supposed to be produced by cobaltiferous oxides of manganese and oxide of copper in different combinations. This has not yet been proved by analysis, but it is known that the Ming single colors of this genre were so produced. It runs a whole gamut from palest milky blue to deepest lapis-lazuli and from the most delicate peach and lilac to almost black blood-crimson and grape-purple. Often the effects are those of the bloom on a grape or a plum, but oftener the glaze seems to have literally boiled in the kiln, and the colors are so intermingled as to be quite indescribable; the French have abandoned the attempt and speak of it as *flambé*, thereby confusing it with the glaze of Ming porcelains which is more correctly so called, while the Chinese, as we have seen, seem to have resigned themselves to the simile t'su-ssu, meaning the dodder leaf, in which green and yellow are mottled together with something of the dappled effect of these glazes. Perhaps the most felicitous description of the effect is that quoted above, "mixed in spark-like streaks like the colors in a flame."

A comparatively limited variety of shapes is at present known, with marks. That which occurs oftenest is a low tripod bowl usually circular in shape, the three feet being of the familiar type probably derived from an animal mask, and the decorations of the body limited to two bands of flat-headed studs. Among the bronzes in the American Museum of Natural History in New York, collected by Dr. Berthold Laufer in Singan-fu for the Jacob H. Schiff Chinese Expedition of that museum, is a bowl which, though probably at least of so late a dynasty as the Ming, is in form derived from a much earlier period (Fig. 25). This is so frequently the case with ancient Chinese vessels, of which the shapes have descended to the present day practically unchanged, that we may assume it in the present instance. Except for the two lions' heads, which once carried ring handles in their mouths, it is so strongly reminiscent of these Sung tripod bowls that we are reasonably safe in conjecturing that it was from some similar bronze original that they derived this decoration. A strengthening band at top and bottom, riveted on with flat-headed studs, is a device that could hardly have originated in the mind of a potter, but is an obvious expedient with a metal worker to add rigidity where most needed by a vessel of this shape. These pieces are usually catalogued as "bulb bowls," but the same collector to whose judgment we owe so much of our knowledge of this Sung ware believes them to be the saucers to the flower-pots of the types described below (Figs. 29 and 27), in the C. L. Freer and Prince Ching collections.

These bowls display a great variety of coloring, the finest of them perhaps the most splendid effects of which this ware is capable, which is tantamount to saying that in the whole range of Oriental pottery and porcelain there is nothing more superb.

The most beautiful, if one may choose where all are in their way so admirable, are those which outside show the deep violet purples and crimsons to which I have already alluded, often overlaid with milky blue, producing a bloom like that on a ripe plum or a grape, and shot through with flame-like sparks of coral, turquoise or lapis, while inside the color ranges through all the tones of which moonlight blue is capable, from the milky effect of moonlit clouds to the almost purple of a warm tropical night.

A variant of these bowls is that in the J. Pierpont Morgan collection in the Metropolitan Museum, Case M. 10 (Fig. 36), which is



Fig. 27.
Prince Ching Collection.



Fig. 28.
Collection of Mr. J. Pierpont Morgan, New York.



Fig. 29.
Collection of Mr. Charles L. Freer, Detroit.



Fig. 30.
Collection of Mr. Samuel T. Peters, New York.

marked ssu, 4. It is tripod, hexagonal in shape, nine inches in diameter. Outside, including the feet, is plum-purple and gray-blue, which has run a good deal; the glaze is very thin on prominent points and ridges, the clay showing through olive; it is particularly thin on the edge of the rim and on the ribs inside. The rim, which is flattened, has a good deal of the outside purple on this flat surface. Inside, milky blue, which has run into twelve opaque pools at the points where the interior ribs die into the bottom. Underneath the glaze is a fairly even olive which spreads over the inside of the feet. The Tang Ying reproduction mentioned above, No. 126, in the Walters collection, is also of this shape, and another, of unusual raw umber and rouge-red color, in the Museum of Fine Arts, Boston.

Mr. Charles L. Freer's description of his splendid flower-pot (Fig. 29), which is considered in China to be a very perfect example of this rare "Imperial" Sung and is there described as "early moon-light" color, is as follows: Height, 10 inches; diameter at lip, $10\frac{3}{8}$ inches; at center, 11 inches; at foot, 6 inches.

Its outer base shows incised under the glaze in Chinese character, 1. The base is perforated with five circular holes. It is without spur marks within the basal ring, but the ring itself shows indications of its having rested on spurs attached thereto.

The paste is a very light-colored gray. The glaze shows olive at edge of rim and basal ring.

The body within and without is glazed with rich deep blue, which in turn is covered with an overflow of beautiful light sky-blue.

The glaze is crackled and shows earthworm marks within and without.

A similarly shaped pot was sold at the Hayashi sale in Paris in 1903 with a saucer, i. e., tripod bowl, as "pot and saucer," thus bearing out Mr. Freer's theory. They were also marked 1, and are described as aubergine outside and blue in.

The Comtesse de Béarn's flower-pot, marked 4, shown at the Burlington Fine Arts Club Exhibition in 1911, was of the same shape, purple in color, and had a gilt metal rim, having been broken. One of M. Eumorsopoulos', No. 50 in the same exhibition, marked 4, dappled *clair-de-lune*, was also shaped like Mr. Freer's.

Mr. S. T. Peters has a fine foliated hexagonal flower-pot (Fig. 33): Height, $6\frac{3}{4}$ inches; diameter, from point to point at top, $9\frac{5}{8}$ inches; at foot, $4\frac{3}{4}$ inches.

This is the type of pot that stood in such a saucer or bowl as that in the J. P. Morgan collection (Fig. 36). The rim is the same, flat toward the inside and rolled at the outer edge. Potting admirably fine and true, varying not more than 1-16 inch from point to point in diameter; the inner edge of the rim particularly sharp and finely finished. The ribs and the flutes between them run down into the foot, which is thus the same in plan as the top, on a smaller scale.

The glaze is fine in texture with but few bubbles in it, richly vitreous and iridescent; earthworm marks are not conspicuous.

The color inside and out a gray milky blue, which, where it is thin, has a rich deep moonlight quality, amounting here and there to an almost purple bloom, caused by the clay showing through; on ribs and edges the clay shows markedly olive and golden. In the flutings of the six petals which form the jar it lies thick and milky. The glaze does not quite cover the foot, but lies evenly about it.

The bottom within the basal ring is glazed olive with rusty brown "brush-marks," and is pierced with five clean-cut holes. The mark is very deeply and sharply stamped.

The two handsome flower-pots from Prince Ching's collection, above spoken of, are (Fig. 27) eight inches high and ten inches in diameter. Both are marked *ssu*, 4, but with different stamps. The potting of these pieces is unusually fine and true, the size almost identical, and they are quite thin at the edge; they ring with a very sonorous and bell-like note. While there is much local variety in coloring, and one is distinctly brighter than the other, they are surprisingly even in effect. The darker is deep blue with purple, sometimes turquoise in the dappling; inside dark moonlit sky-blue. The lighter and more brilliant is milky blue and lilac blossom with much bright coral in minute sparks; brilliant moonlight inside. Both are much dappled inside and out; the glaze is thin on lips and feet, with the resultant olive effect caused by the gray clay under it. Characteristic earthworm marks, more numerous inside than out, for the most part running down from the lips.

The bottoms are very evenly glazed, olive. Five holes in each, the glaze both inside and out stopping sharply and cleanly about them.

Mr. Freer's theory of pot and saucer is born out by a pair of

pots and saucers owned by Yamanaka and Company. These and an identical saucer owned by Mr. Peters are all marked shi, 10. The pots (Fig. 31) are oblong, $5\frac{7}{8}$ inches high, 8 by $6\frac{3}{8}$ inches at top, 5 by $3\frac{3}{16}$ inches at bottom. The saucers are much the most elaborately designed pieces of this ware yet noted (Fig. 34), 2 inches high, $7\frac{1}{8}$ by $5\frac{5}{8}$ inches at top. The potting very fine and true, though the pieces vary infinitesimally in size among themselves. The finest pot and saucer are intense purple and crimson and turquoise, boiled and run together with sparks of what the English cataloguers call strawberry, really a coral pink, and here and there a bloom of deep milky blue. This has run down inside, mingling with the prevailing gray turquoise like a water-color wash. All very rich and glowing. One of the saucers is a milky blue inside and out which, thick enough at the bottom and in the corners to be opaque, is so thin in most places as to take on a purplish moonlight quality, caused by the olive clay showing warmly through; another is a blue-gray, faintly olived on the edges, almost celadon in tone.

Mr. Peters has a circular tripod bowl $9\frac{1}{2}$ inches in diameter which is likewise a bluish-gray celadon with a good deal of crackle and pitted; the bottom, which is unusual in these pieces, is glazed with the same as the body, and the mark, san, 3, is cut with a tool inside one of the feet. The potting is not quite so true as usual, the vessel is not circular, and the rim varies in thickness from one-quarter to seven-sixteenths of an inch.

The same collector's hexagonal flower-pot (Fig. 32) is a quite unusual shape. The mark ssu, 4, is stamped, it would seem, inside one of the six feet. Five and thirteen-sixteenth inches high; at top $10\frac{1}{8}$ by $6\frac{3}{4}$ inches. It is finely and very truly potted about three-eighths inch thick. It is covered, bottom and all, with a fine thin gray moonlight glaze, full of dapplings, but even-colored, except where the clay shows through on edges and ridges a strong warm olive umber. It has no "earthworm" marks.

I spoke of the few pieces which seemed to have all the characteristics of "Imperial" manufacture except the mark.

Quite the finest of these, a vessel so fine in make and glorious in color that it seems inconceivable that it should not have been marked, is a cup or bowl (Fig. 28) belonging to the J. Pierpont Morgan collection, but not at present on view in the Metropolitan

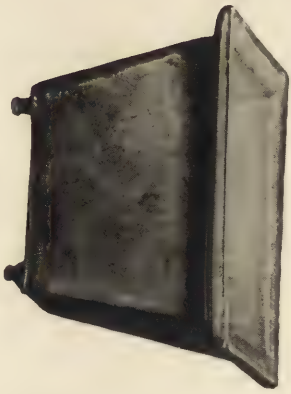


Fig. 31.
Yanawaka & Co., New York.



Fig. 32.
Collection of Mr. Samuel T. Peters, New York.



Fig. 33.
Collection of Mr. Samuel T. Peters, New York.



Fig. 34.
Collection of Mr. Samuel T. Peters, New York.



Fig. 35.
Collection of Mr. J. Pierpont Morgan, New York.



Fig. 36.
Collection of Mr. J. Pierpont Morgan, New York.

Museum. It is somewhat egg-shaped, $6\frac{3}{4}$ inches high, $4\frac{1}{4}$ inches diameter at the top, and a shade smaller at the foot. Finely and truly potted with a fairly thin rim, deeply ridged inside by the potter's hand while on the wheel.

The glaze is even, fine, not very brilliant in surface but full of minute bubbles and highly iridescent. The color as deep and rich as any piece I have ever seen: purple and blue with passages of strawberry, full of flame sparks of bright turquoise and coral. The inside is deep effulgent turquoise; the rim olive.

The bottom has been glazed olive brown; was too convex to stand securely so has been ground down in the center, showing the bare clay, which is hard and fine in texture, in a circle of from $2\frac{1}{2}$ to 3 inches in diameter. It is just possible that a mark, perhaps not very deeply impressed, was obliterated in this process.

Another of these is No. 883 in the Morgan collection (Fig. 35). It is a portion of a vase which has been cut down, $4\frac{3}{8}$ inches high, $4\frac{3}{4}$ inches in diameter at top, and $4\frac{1}{4}$ inches at foot. In color it is a gray-blue moonlight evenly distributed except where it is thin on the edges of the flanges. The center of the foot, which has been much ground down, is glazed a clear olive with one fat blob of *clair-de-lune* with a flash of purple in it. The condition of the foot enables one to observe the clay with great accuracy. It is remarkably thick, very dense and heavy, and seems a stone-gray with minute pits in it which give the effect of black specks, though these may be actually minute fragments of darker material. The glaze has flown, from the grinding of the wheel, in splinters as if very brittle.

Yamanaka has another of these cut-down vases identical in size and shape, but much richer in color, a deep plum with crimson flame sparks in it boiled with milky blue.

Among the pieces stored in the closets below the wall cases in the Morgan collection is a whole vase of the shape of those from which these two pieces have been cut down—obviously based on an ancient bronze form with four flanges on the neck, body and foot; very heavy and somewhat inelegant. The glaze is rather dull, crackled and full of bubbles, as if it had boiled furiously, but of an even gray *clair-de-lune* with no variety or translucency. Under foot it is glazed olive with a blue tinge in the center, and like the other two pieces has no mark (Fig. 37).

I have probably described pieces enough to give my readers

a fair notion of the extraordinary beauty of the various color schemes exhibited by this pottery, a variety so great within the compass of a single piece that the attempt to reproduce it by a colored plate has reluctantly to be abandoned.

At the same time I realize keenly how well-nigh hopeless is my attempt to give a notion in mere words of the brilliance, intensity and variety of these superb glazes.

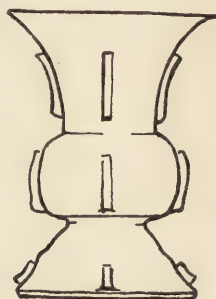


Fig. 37.

AN EARLY FORGER • BY WILHELM R. VALENTINER *

THE authorship of the picture representing Pilate Washing His Hands, owned by Mr. John G. Johnson, of Philadelphia, and herewith reproduced (Fig. 38), has long been a matter of question to various critics, who found in it a remarkable intermingling of Northern and Italian elements. In the collection of the Earl of Dudley, from which the painting came, it bore the name of Hendrik Goltzius, an untenable attribution to be explained only by a recognition of resemblances to Dürer prints, by which Goltzius was influenced, and of relationships with Italian art likewise observable in his works. Of the clumsy imitation of Michael Angelo in Goltzius' paintings, of the stiff uninspired compositions of his prints, and of his human types especially, there is here nothing at all to be seen.

A picture of the Presentation of Christ to the People, in the collection of Mr. Henry Walters at Baltimore, is unquestionably from the same hand, as even the reproduction shows (Fig. 39). As the measurements almost coincide, it probably belonged to the same

* Translated by Mrs. Schuyler van Rensselaer.

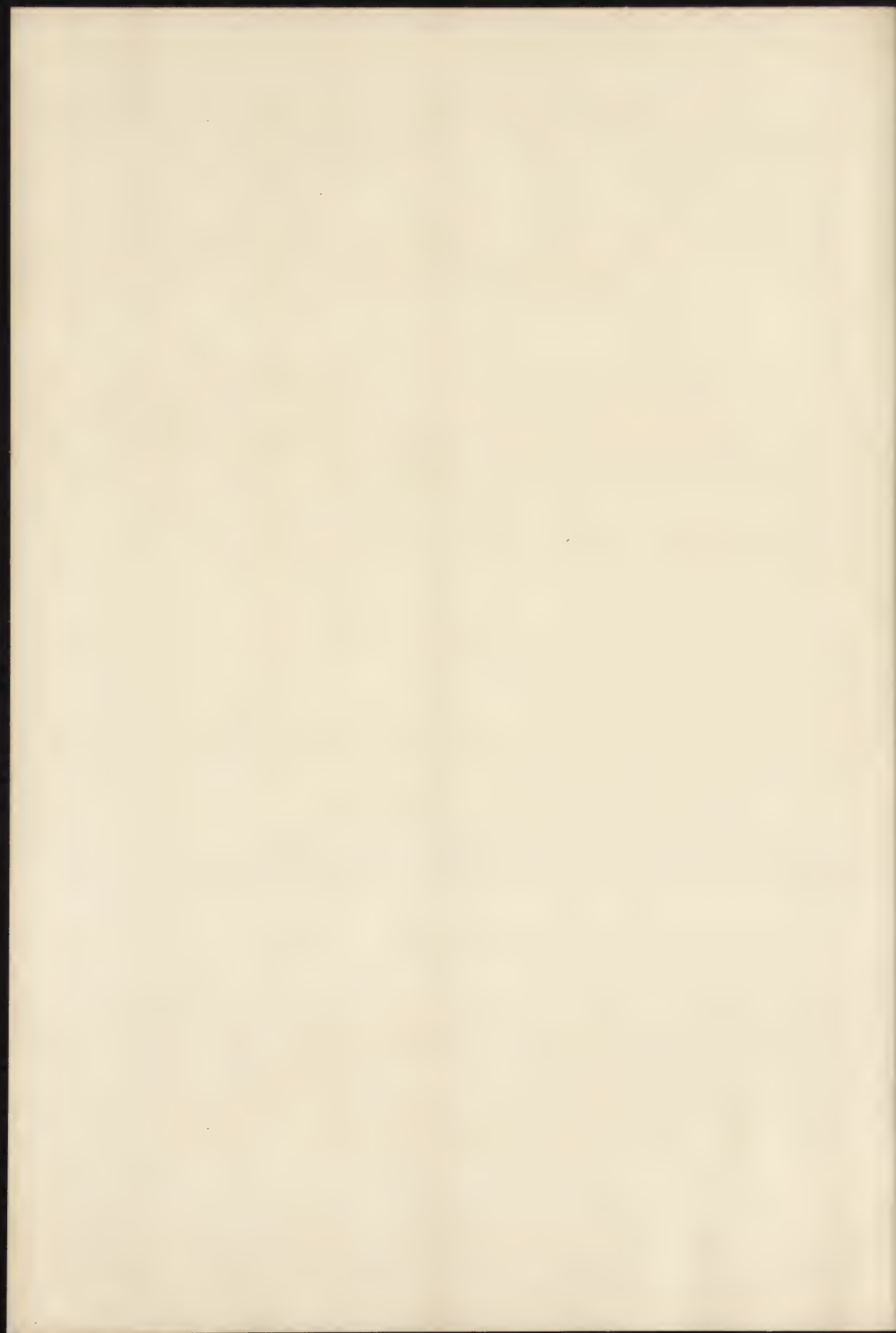
series representing the Passion of Christ. This picture also is attributed to Hendrik Goltzius. In both pictures the conception of the scene is dramatic although not very profoundly felt. The types are burly and ugly, and the Christ is not essentially differentiated from his companions. The drawing, one sees at once, has been influenced by the style of the prints of Dürer and his contemporaries, particularly as regards the grotesque figures of old men and the angular twig-like folds of the garments. Peculiar to the artist, however, are the diversified, pictorial grouping, the excellent coloring, and the lighting dependent upon strong contrasts. In both pictures the admirably harmonized colors of the costumes strike the eye. Beside the red-browns and warm yellows of the other figures (in the picture of the Johnson Collection) the shining steel corslet of the *landsknecht* and his white undergarment stand out brilliantly. Almost more brilliant still is the painting of the two foreground figures in the picture of the Walters Collection, built up with similar colors. Here also is a luminous red-brown (in the mantle of the soldier with a parti-colored feather hat) contrasted with white (in the costume of the old Pharisee with a yellow cap) and standing out against a general dark-brown tone. An effective illumination, accentuating the most important figures, gives the scene relief and at the same time a gloomy feeling that accords well with a scene from the Passion. The chiaroscuro, like the red-brown tones, recalls the paintings of the great Neapolitan master, Ribera, and the picturesque costuming of the soldiers his nearest counterpart in the Roman school, Caravaggio.

With these two pictures must be named two others which were in the market some time ago and are attributable to our master. One (Fig. 40) represents Christ Before Caiaphas and might be another member of the same group did not the vertical measurements differ—a fact which may, however, be explained by a shortening of the panel at the top. It was, in the Sedelmeyer auction, attributed to the School of Dürer. The other, for sale at an earlier date in Munich, likewise represented a scene from the Passion, and was called a Lucas van Leyden, on the strength of a monogram *L* which, indeed, resembled that of the Leyden master although the composition itself showed not the slightest analogy with his works.

Evidently, these are attributions enough for a group of pictures



Fig. 38. LUCA GIORDANO: CHRIST BEFORE PILATE.
Collection of Mr. John G. Johnson, Philadelphia.



all of which, as I believe, come from the hand of a single Italian—Luca Giordano (1632-1705).

This versatile master was famous in his time as an imitator of the most diverse painters, as is fully recounted in the best contemporary source—Bellori's *Vite de pittore, scultori et architetti moderni*—from which we quote, in a literal translation, the passage in question:¹

“As we have spoken in another place of the ability [of Giordano] to imitate the manner of the best painters, I have only to add how Francesco di Maria and the Cavalier Giacomo Farelli were called by the Prince of Sonnino to judge in a critical manner a painting supposed to be one of the most beautiful works by Tintoretto. When Giordano was called as a third party, he began to smile and, having taken away from the frame a small piece of wood, he showed them there his own name with the date, upon which his competitors were very much confused. But if his ability to imitate the manner of others, with so much frankness and in such a resolute manner, causes one to marvel, what he did to the Prior of Certosa must seem more marvelous still. The Prior asserted absolutely that Luca Giordano might be able to counterfeit the style of every painter, but not that of Albrecht Dürer whom he esteemed above all other painters. He bought for the price of 600 scudi an old picture on panel as the work of Dürer. On it was painted, with many details, the story of the Adoration of the Magi. The Prior boasted to Luca Giordano that this painting had been approved as an original, even by professors, whereupon Giordano asserted that it had been painted by himself, in proof of which he showed him his own name hidden on the back of the board. The Prior, seeing that he had been tricked, had Giordano summoned to court, in a lawsuit which was very celebrated at that time, asking to be reimbursed for the money which he had spent believing that the panel had been painted by Dürer. When the lawsuit came up before the tribunal of the Sacro Romano Consiglio, it was decided in favor of Luca, of whom it was said that it was a meritorious thing to have so well equaled the wonderful ability of Dürer. At the same time, the above-mentioned Prince of Sonnino, in order not to hurt the Prior any more than was necessary, bought the painting himself for 600 scudi, as he admired it greatly, and it is now shown as a very rare thing to the dilettanti

¹ Edition of 1728, p. 380.

and professors as a work by Dürer, although it is made known to them, in a confidential way, that it is a work counterfeited by our Giordano. And it is reasonable that such a thing should be worthy of admiration, when one considers in what a marvelous manner a style so minute and difficult was imitated."

A picture that well illustrates this story is at present in the possession of Böhler and Steinmeyer in New York (Fig. 42). A panel 32½ by 36 inches in size, it portrays the Healing of the Lame Man, and on the gateway arch that enframes the scene bears the well-known Dürer monogram. Nevertheless, in the shadow at the left the artist makes known his real name by means of a signature in small letters, written vertically so that it may easily be hidden by the frame: *Luca Giordano 1653*.

The imitation of Dürer is, in fact, very successful. Quite in the spirit of good forgers, the whole composition is not copied, but certain figures are brought together from several of the works of the prototype, and the rest are freely designed in his manner. Almost every individual figure seems Dürer-like at a first hasty glance, but only the Pharisee on the right side and the spectator at the extreme left are, as far as I can see, directly borrowed—both from the print of Christ Before Caiaphas (B.6) in the series of the Little Passion. The architecture—the half-ruined Renaissance buildings which open a vista toward other groups farther back—is also Düreresque, recalling compositions from the life of the Virgin; and so, in a certain sense, is the coloring with its pronounced local notes—a lively red-brown, grayish purple, and white—despite the fact that the color combinations seem less variegated than is ever the case with Dürer and are more uniformly relieved against a dark-brown background. In spite of this astonishing adaptation to the style of the great Northern artist, the Italian may nevertheless be recognized by our modern eyes. In spite of all the Düreresque draperies, the figures move with an Italian liveliness and gesticulate with a pathos foreign to Dürer, while at the same time the superficially dramatic expression of the countenances does not attain to the expressive seriousness of the great Nuremberger.

It is not difficult now to see that the painter of this picture is also the creator of those in Mr. Johnson's and Mr. Walters' collections and of both the related paintings. Here also we find the same intermixture of Northern and Southern peculiarities of style, the



Fig. 39. LUCA GIORDANO: THE PRESENTATION OF CHRIST.
Collection of Mr. Henry Walters, Baltimore.





Fig. 40. LUCA GIORDANO: CHRIST BEFORE CAIAPHAS.
Sedelmeyer Sale, Paris.



Fig. 41. LUCA GIORDANO: SOLDIERS THROWING DICE.
Lepke Sale, Berlin, March, 1913.

same borrowings from Dürer cleverly transposed into a personal baroque style, the same predilection for grotesque types of age and for hard folds of drapery running off into twig-like Gothic curves.

It is characteristic also that, in the one case as in the other, the artist pilfered especially from one of Dürer's prints, which perhaps he himself owned—that is, from the above-named Christ Before Caiaphas of the Little Passion. The same Pharisee-type which he introduced at the right in the Healing of the Lame Man, and which represents Caiaphas in the Dürer print, he utilized for Caiaphas in the Sedelmeyer picture; and from the same print that supplied him with the spectator at the left in the Böhler picture he took the Christ of the Johnson and Sedelmeyer examples.

Furthermore, his acquaintance with the next print of the Dürer series, the Christ Before Pilate, should be noted. From this are taken the armored *landsknecht* and the position of the hands of the old scoffer in the Sedelmeyer composition, as also the armor of the same *landsknecht* for the soldier in the picture of the Johnson Collection.

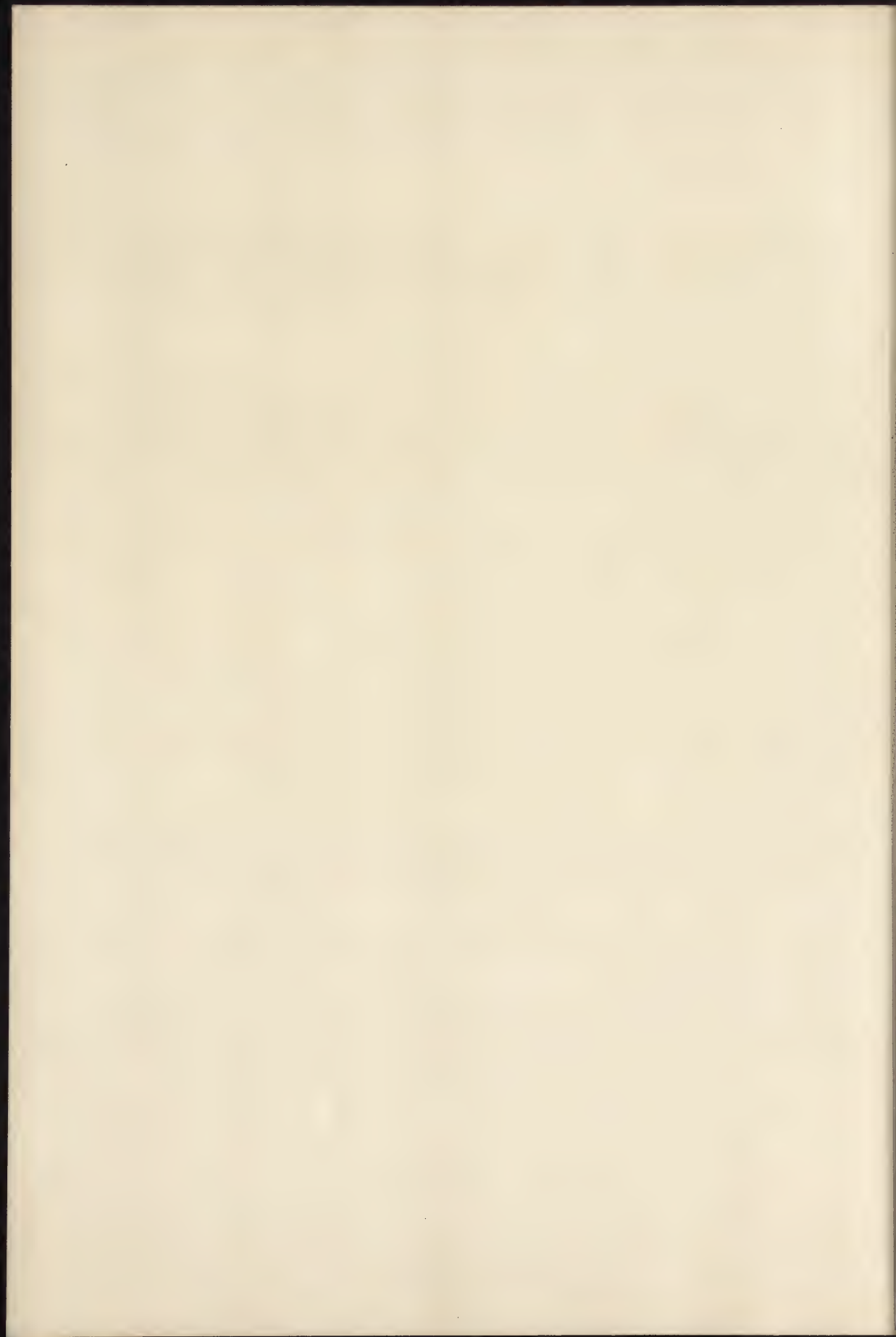
Finally, the coloring also betrays the same master—the special love for red-brown and white, the contrasts of light and dark, and the deep-brown shadows.

If, now, we assume that these scenes from the Passion are the work of Luca Giordano, the *L* on one of the pictures explains itself as referring not, as has been supposed, to Lucas van Leyden but to the Italian Luca.

Still another picture, with soldiers throwing dice, which was sold at the Lepke auction in Berlin in March, 1913, may serve as a completing link in this chain (Fig. 41). As is easily perceived, here again we have to do with the painter of the scenes from the Passion, who in this instance utilized for a *genre*-picture an analogous composition and several of its figures, almost exactly repeating, it should be noted, the white-clad youthful soldier and the ugly old man. This picture, moreover, has rightly gone by the name of Luca Giordano—a name that bears witness either to a valid tradition or to a thorough knowledge of the master, for in his popular works Giordano is not known as a painter of social scenes. But, in fact, this love for *genre*-like subjects taken from camp life, which we have observed in the Passion pictures also, fits well into Giordano's development as the sources make it known to us.



Fig. 42. LUCA GIORDANO: THE HEALING OF THE LAME MAN.
Böhler and Steinmeyer, New York.



The date on the picture of the Healing of the Lame Man, 1653, informs us that in all these works we are concerned with the painter's youthful period. The precocious artist was then twenty-one years of age and was living in Rome, after having passed through a course of training under Ribera at Naples, his place of birth. In Rome at the outset, as Bellori relates, he copied especially from Raphael, Michael Angelo, and Caravaggio, before becoming the fellow-worker of Pietro da Cortona, by whom he was impelled in a new direction. Most interesting of all to us is the reference to Caravaggio, the prime master of soldier scenes and *genre*-pictures with a few figures at three-quarter length, of the same sort as the Lepke picture. Caravaggio and Ribera are the two artists of whose tendencies the Passion pictures likewise remind us. So it cannot surprise us to discover as their author a pupil of the one, a follower of the other.

It is known that after this early development Luca Giordano passed through a number of phases. In Rome, under the influence of Pietro da Cortona, he became one of the most prolific of fresco painters; at Venice, influenced by the works of Tintoretto and Veronese, he suddenly changed to a silvery-pale, transparent way of painting; and then, during fifty years spent at Naples and as court painter to Charles II and Philip V at Madrid, he produced an immense number of mural and easel pictures which have always, it is true, a certain coloristic interest but oscillate between too many styles to excite intense pleasure. Luca Giordano's is not a remarkably attractive artistic personality. His industry was wonderful, but he found work and the struggle for fame too easy. Therefore, he lacked distinctive character, and the easier the treatment of extraneous impressions became for him, the less profound grew his perceptive power. When he had breadth and compass at command, as in his frescoes, he shows at his best—better than in the easel pictures of his later time. Of these one might demand, if not more care in execution, at least a greater individualizing of the figures.

It is true that, spoiled by the great personalities of *quattrocento* and *cinquecento* painting, we are inclined to measure the artists of Giordano's day by a false standard. The times were different, in that prodigious tasks were imposed upon decorative painting and the minor arts and crafts, while interest in artistic individuality fell

into the background. A painter of Giordano's exceptionally pliant temperament then played his part well—a painter who, without much reflection and in accordance with the demands of the current mode, could easily, as though in play, accomplish the most extensive tasks. He was nothing more than a handicraftsman, distinguished from a decorative painter of to-day only by a facile, genuinely Italian imagination and the fact that he built upon a glorious tradition of three hundred years. With his later works we stand at the opening of the eighteenth century, the great century of conventional decorative painting. In those early pictures which go back to the middle of the seventeenth we still feel the striving toward a pronounced, characteristically baroque individuality, even though it reaches no farther than to a clever imitation of great Renaissance masters.

May 6, 1913.

To the Editor of ART IN AMERICA.

Dear Sir:

In the April number of ART IN AMERICA there appeared an article by Mr. W. Roberts on "Two Conversation Pieces by Hogarth." I was especially interested in the article, as one of the pictures described—Hogarth's "Fountaine Family"—belonged for some time to me, I having purchased it some years ago from my friend Mrs. Fountaine of Narford.

There is only one criticism that I would like to make on Mr. Roberts' admirable article. In his concluding sentence, he conjectures that the picture, which in this composition is being shown to Sir Andrew Fountaine by Christopher Cock the auctioneer, may be "the small, but very fine picture of a mythological subject by Nicolas Poussin," to which Waagen refers in his notice of the Narford collection. This surmise is not correct. The Nicolas Poussin which Waagen praised represents the Young Bacchus being attired by Cupids, and is certainly not the picture in Hogarth's "Fountaine Family." I recently bought this Poussin at Narford; and it is still in my possession.

I do not believe that the canvas that Cock is showing the baronet is either by Claude or by Nicolas Poussin. I believe it to be a work of Gerard de Lairese.

Yours truly,

R. LANGTON DOUGLAS.





Figs. 1 and 2. DONATELLO: CHERUB HEADS. MARBLE.
Collection of Mr. Henry Walters, Baltimore.

ART IN AMERICA · AN ILLUSTRATED QUARTERLY · VOLUME I NUMBER IV · OCTOBER MCMXIII

SOME WORKS BY DONATELLO IN AMERICA · BY
ALLAN MARQUAND

THE works of Donatello are so well known, so highly prized, and so securely housed in the churches and museums of Europe that there would seem to be little chance that an important work of his ever could reach America. Nevertheless, so constant is the immigration of works of art to this country, that it is by no means impossible that we shall some day cherish here a number of examples by this master. That day, in fact, may not be far away, as marbles, bronzes, and terracottas of his school are finding their way here so rapidly as to cause us to inquire how far Donatello himself is already represented in our midst.

Some years ago Mr. Quincy A. Shaw of Boston imported a rectangular relief representing the Madonna and Child seated in the clouds, surrounded by angels. It has been published by Bode, Schubring and others. The relief came from Rome, and in spirit and treatment reminds us of the Assumption of the Madonna which Donatello made for Cardinal Brancacci's tomb in the Church of S. Angelo a Nilo, Naples (1427). It may, therefore, be assigned to the time of Donatello's Roman visit in 1433, when he made the marble tabernacle at S. Peter's. Whether it should be attributed to Donatello's own hand or not is a more difficult problem. Miss Cruttwell, in a recent book on Donatello, writes of it: "The forms and sentiment are Donatellesque, but the execution seems somewhat coarse, and the expression of the Child and the angels verges on vulgarity. The heads are ill modeled, and there is a lack of breadth in the treatment that should prevent the attribution to Donatello's own hand." On the other hand, in his *Florentine Sculptors*, Dr. Bode says: "The fat-cheeked, bucolic-looking children and the somewhat slovenly attitude of the Virgin hinder one at the first glance from recognizing the full import of this fine composition. On closer observation Donatello is evident in every line. We may safely

regard it as a piece of his own handiwork, originating probably at the end of the twenties or beginning of the thirties, as I have endeavored to establish elsewhere." The composition is certainly due to a master and to none other than Donatello, but equally certainly the relief is in part crudely executed, indicating that portions at least were carved by an apprentice.

Within a year Mr. Henry Walters has placed in his collection at Baltimore two beautiful marble cherub heads attributed to Donatello, and said to have come from the Villa Careggi (Figs. 1 and 2). One wonders whether they could possibly be the "due teste che ridono sopra l'acquaio" in the *sala grande terrena* of the Villa Careggi, mentioned in the records of the Medici Collections published by Müntz (p. 88). Behind one of the heads the marble background is still preserved, decorated with glass discs similar to those in Donatello's Cantoria in the Cathedral of Florence. The other has lost its wings, which are now replaced by crudely scratched plaster. We are impressed at once by the striking similarity of these heads to those which adorn the Loggia of the Pazzi Chapel. There is the same joyous, sprightly character in these open-mouthed, hollow-eyed, double-winged cherub heads. Yet there are differences which may be detected on closer comparison. The Pazzi Chapel heads are decentralized, some of them impinging on the moldings of the frame. Here the cherub heads are set in the very center of the circle, as though by a more naïve composer. The upper pair of wings are so lightly attached to the cherub's head as to make us feel that they could be removed without disturbing the serenity of his smile. The indication of feathers is, moreover, like the conventional scale pattern, not like the naturalistic feathers so ready to flutter on the Pazzi frieze. Charming and decorative are the Walters cherub heads, but it would seem as if the author of the Pazzi frieze in carving them had delegated the wings to some less skilful and less observant assistant.

The author of the Pazzi Chapel frieze has been designated as Donatello, Desiderio, or Donatello assisted by Desiderio. These attributions rest in great measure on Albertini's statement, in 1510, that Donatello "con Luca de Rubea et Desiderio feciono assai cose nel Capitulo bellissime de' Pazi." Luca della Robbia's contribution may be confined to the glazed terracotta decorations. Desiderio's share at the time the Pazzi Chapel was being built (1430-1435) may



Fig. 3. DONATELLO: CUPID. BRONZE.
Collection of Mr. P. A. B. Widener, Philadelphia.

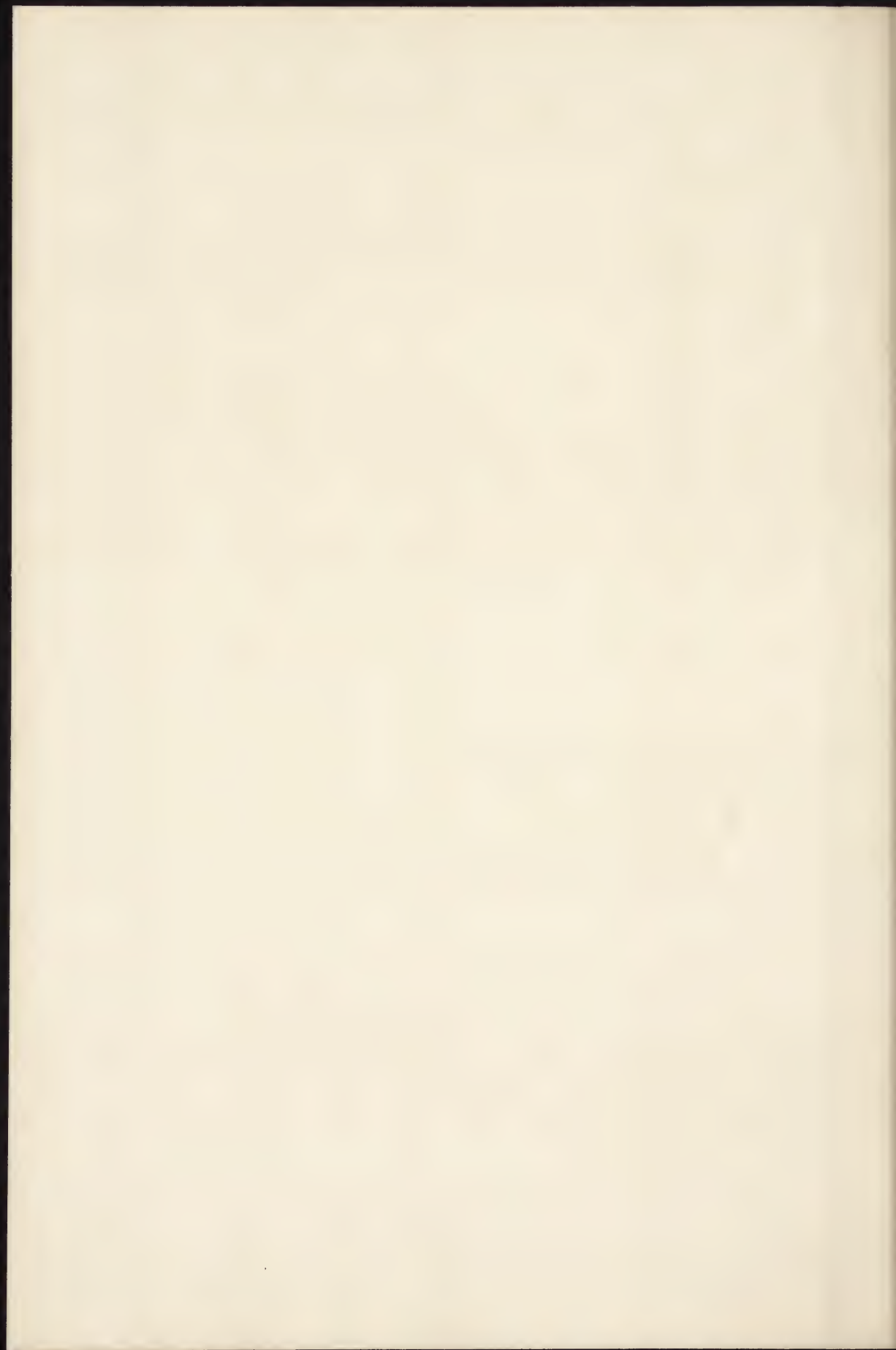




Fig. 4. DONATELLO: MADONNA AND CHILD. TERRACOTTA.
Collection of Mr. V. Everett Macy, Scarborough, N. Y.



Fig. 5. DONATELLO: MADONNA AND CHILD. TERRACOTTA.
Metropolitan Museum of Art, New York.



be set aside when we remember he was born only in 1428. It is only at a later date that Desiderio could have been here employed. On the other hand, the cherubs of the outer Pazzi frieze are so varied, so naturalistic and so full of life that we may best attribute them to Donatello himself. Hence the cherubs from Mr. Walters' collection, with a mosaic background recalling that of the Cantoria (1433-1438), may be attributed to him also.

Bronze statuettes reflecting the style of Donatello are finding their way to this country. An excellent beginning has been made by the importations of the late Mr. J. Pierpont Morgan. These are mostly published by Dr. Bode, either in his *Die Italienischen Bronze-statuetten der Renaissance*, or in the sumptuous catalogue made of the *Bronzes of the Renaissance and Subsequent Periods*, made for Mr. Morgan. Perhaps the most characteristic of the master is a little statuette of Cupid about to let fly an arrow.¹ There is no bow and no arrow represented, but the action is complete without them. Possibly this statuette once stood upon a bell and served as a handle, a charming decoration for a useful household object. In pose, in spirit, in the character of its modeling it resembles the *putti* which Donatello made for the baptismal font at Siena. It also suggests to our minds the statue of a winged boy, called Mercury by Vasari, Amor-Atys by Schubring, and the Faunetto by Venturi, and now in the Museo Nazionale in Florence.

Somewhat similar is a second Cupid in the same collection.² The motive is the same. The bow and arrow are also lacking, but the quiver strap adds to the realistic effect. The pose is somewhat more classic, hence Dr. Bode attributes it to *Antico*. But its Donatellesque inspiration is still apparent.

Extremely charming is a little Cupid standing on a gilded tortoise, now in Mr. Morgan's library. It is catalogued as Venetian, but the inspiration appears ultimately to have come from Donatello.

In the Renaissance Room of the Metropolitan Museum there is still another statuette of a *putto*, loaned by Mr. Morgan, attributed to Donatello. It exhibits, however, a more advanced anatomical knowledge than we are accustomed to associate with Donatello. The Museum possesses a small plaque with a Donatellesque Madonna

¹ Ital. Bronzestat., Abb. 8.

² Ital. Bronzestat., Taf. 67.

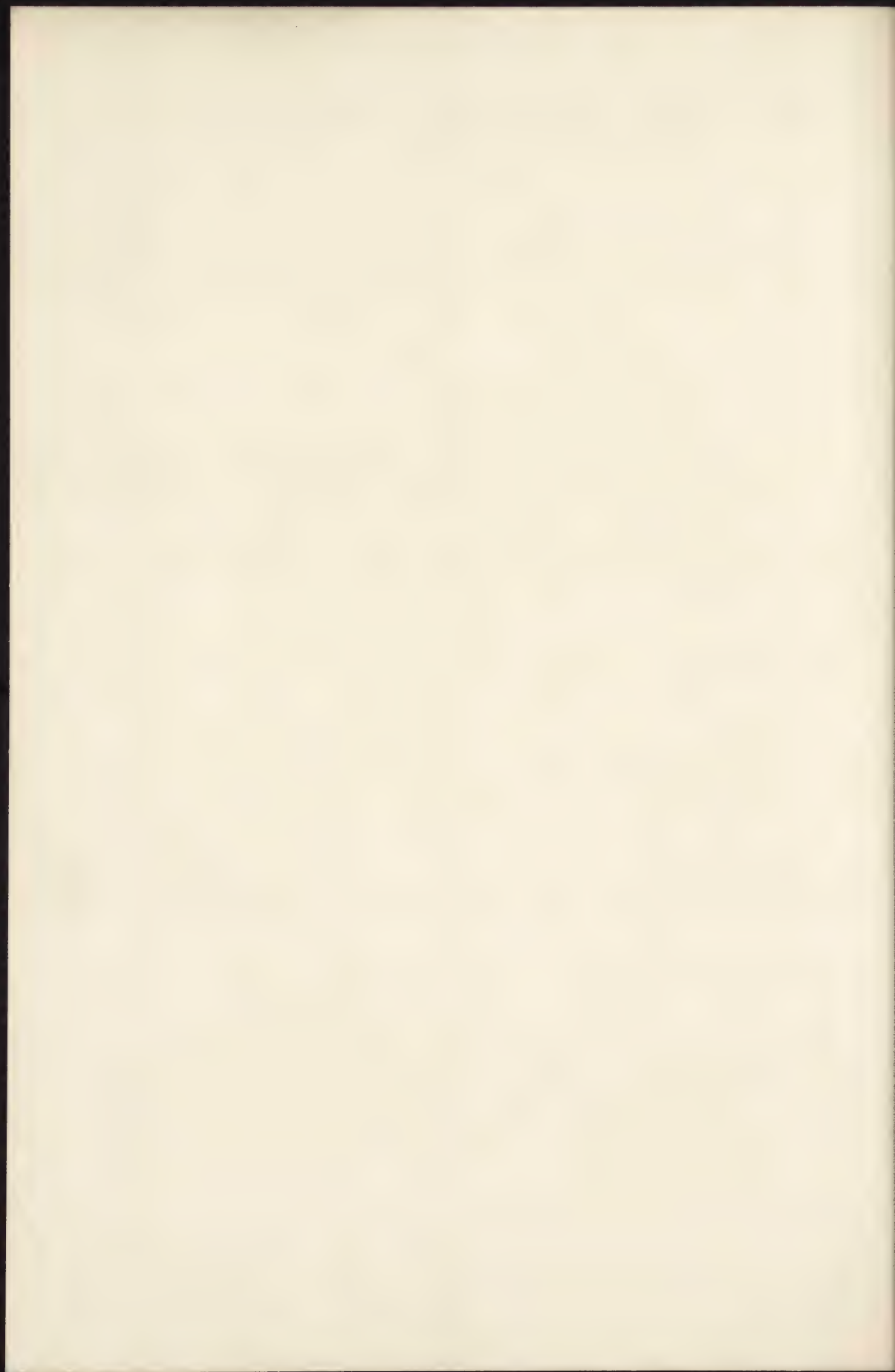
attributed to Giovanni da Pisa. The same composition is roughly reproduced on a small Gubbio bowl dated 1535.

The best known of the bronzes in this country attributed to Donatello is a Cupid bust, formerly in the collection of the Duke of Westminster, now in that of Mr. P. A. B. Widener, of Philadelphia (Fig. 3). It has been published by Dr. Bode, Schubring, Venturi and others. The early history of the bust is unknown. Its attribution to Donatello is due to Dr. Bode, who calls attention to the typical character of the head and characterizes as remarkable the production of a bust of a divinity in the middle of the XV century. His pupil, Fräulein Schottmüller, questions its designation as a Cupid, but without hesitation assigns it to Donatello, and to the year 1430. Weber, who has written on the Development of the Putto in the sculpture of the Early Renaissance, accepts this attribution and date. On the other hand, Venturi finds in it an imitation of the antique never displayed in any of Donatello's works. Miss Cruttwell considers it neither Florentine nor of the fifteenth century; and Schubring is almost prepared to characterize it as of French workmanship, possibly by Houdon.

I have recently had the pleasure of seeing this bust in Mr. Widener's house. Its surface, once corroded by exposure, is now covered with some preservative, so that its former patina is lost. Here and there are holes, which can be seen by looking up into the bust, evincing the imperfections of hollow casting not uncommon in Italian bronzes of the XV and XVI centuries. But in spite of trifling imperfections, the bust is the work of a master, certainly not Houdon, but clearly Italian. In Mr. Widener's house there are four busts of children by Houdon, three in marble, one in bronze. Even a casual observer can see how far removed in style and spirit they are from this bronze bust of Cupid. Nor can the classic character of the bust be taken as a decisive criterion against it. The *putti*, used by Donatello in many combinations similar to those of classic times, could not have been altogether new creations. And the Faunetto of the Museo Nazionale, accepted by Venturi as the work of Donatello, might have been suggested by one of the statuettes of Atys, published by Reinach in his *Repert. stat. grecque et romaine*, II, 471-472. The Widener bust is as classic as the Faunetto, but not more so. In fact, as one turns the bust about, looking at it from different points of view, its Donatellesque affinities are more striking than its classic character.



Fig. 6. DONATELLO: MADONNA AND CHILD. TERRACOTTA.
Collection of Mr. Benjamin Altman, New York.



The broad strap is somewhat like that worn by the marble David, in the Casa Martelli, and like the broad belt of the Faunetto. The open mouth, high cheek bones, the form of the eyes and the mode of arranging the hair are somewhat similar to those of the Faunetto, enough so perhaps to indicate a common origin. The form of the bust, however, reminds us of classic busts in that it narrows towards the base, whereas early XV century busts have broad bases. Donatello appears never to have repeated this type of bust, nor was it common in Italy until the XVI century. Hence it is difficult to assign the bust to so early a date as 1430 and more natural to think of it as the product of the second half of the XV century.

In many museums and private collections may be found terracotta Madonnas in high relief inspired by Donatello. Some of these seem closely related to Donatello's work at Padua, especially to the bronze statue and the bronze relief of the Madonna upon the high altar at S. Antonio. Three types of such Madonnas, reflecting more or less strongly Donatello's style, are already represented in this country.

The first is represented by two examples: one in the collection of Mr. V. Everit Macy, Scarborough, N. Y., from the collection of the sculptor George Grey Barnard (Fig. 4); the other in the Metropolitan Museum, New York, formerly owned by the late J. Hampden Robb (Fig. 5). It represents the Madonna in half figure, tenderly pressing a draped Child to herself. The Child is naïvely sucking his finger, the Mother anxious for his future. There are at least four other existing examples of this type, all of terracotta. One is in Verona, near the Albergo di Londra, in the Via delle Foggi. Two musical angels, one on either side of the Madonna, recall those of Donatello's altar at Padua. Hence this type is distinguished as the Verona type. Another example, acquired in Venice, is now in the Kaiser Friedrich Museum in Berlin; a third in the collection of Herr von Beckerath, Berlin, and a fourth published by Schubring (p. 127), as if it were the example in the Berlin Museum. All of these Madonnas were formerly adorned with color, of which only traces remain, except in the case of Mr. Macy's Madonna, where much of the original and some more recent coloring is well preserved. In modeling there are slight variations in detail. Thus the Verona and Beckerath examples preserve haloes for both Virgin and Child; Mr. Macy's, that in the Metropolitan Museum, and Schu-

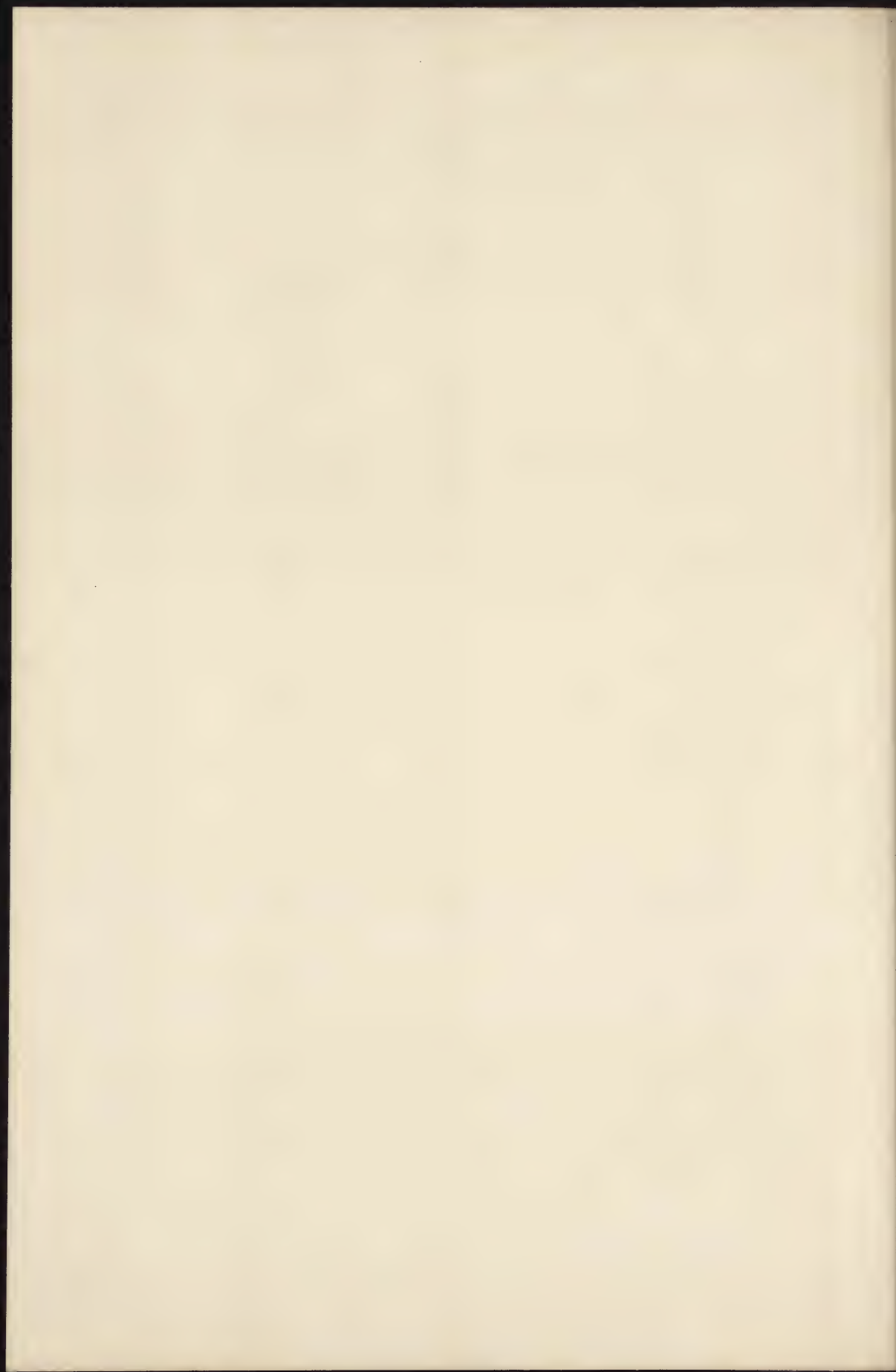
bring's so-called Berlin Museum example have haloes only on the Madonna; whereas the Berlin Museum example has no haloes whatever. From these slight variations it would be hazardous to infer priority of execution. Donatello himself at Padua gave haloes to both Mother and Child in the small bronze relief, but omitted them in the free standing group. The type of this Virgin and Child, and the composition, fall naturally in line with Donatello's other works.

A second terracotta type is represented in the polychromatic Madonna now in the collection of Mr. Benjamin Altman, New York, formerly in that of M. Rudolph Kann, Paris (Fig. 6). There is here less contrast in expression between Mother and Child. Both seem somewhat apprehensive for the future. As in the bronze relief at Padua, the Child is nude and is held by his Mother in somewhat similar fashion. The treatment of the hair for both Mother and Child resembles in general that of the bronze statue at Padua. But the rounded forms, the scant modeling, the general heaviness, suggest that the execution of the relief was delegated to an assistant, not to Michelozzo, as suggested by Dr. Bode, but to some other more human collaborator.

A third type is the round-headed relief in the library of the late Mr. J. Pierpont Morgan (Fig. 7). Here both Mother and Child wear a thoughtful expression. The composition is one which might easily have evolved from one of Donatello's, but the types and the general style are no longer his. Both Madonna and Child suggest the influence of Rossellino, and the star in the Virgin's mantle is reminiscent of Siena. The drapery has not the breadth and monumentality of Donatello's; it is light, transparent, complex, unnatural. Drapery of this general character may be found in the work attributed to Donatello at Padua and in the pulpits of S. Lorenzo, works for which he had many assistants. This Madonna, because of its composition, physical type and the quality of its drapery, may be attributed to the same hand that modeled the well-known terracotta Madonna in the Via di Pietra Piana, Florence, which is no longer attributed to Donatello himself. Prof. Venturi suggests that it may have been by Francesco del Valenti, the only Florentine assistant of Donatello at Padua, while Cornelius von Fabriczy assigns it, equally hypothetically, to another of Donatello's assistants, Antonio di Chellino da Pisa. Whoever may have been the author of the Pietra Piana



Fig. 7. PUPIL OF DONATELLO: MADONNA AND CHILD. TERRACOTTA.
Collection of Mr. J. Pierpont Morgan, New York.



Madonna, he was without doubt the author of the Morgan Madonna also.

It is not unlikely that by searching we might discover in this country a number of stucco reliefs reflecting the style of Donatello. There are two such in the Metropolitan Museum, acquired in 1907 and 1908. The one labeled Paduan School of Donatello, and showing the Madonna holding a nude Child grasping a wreath, is the work of a crude follower of the master. The other, showing the Madonna and Child with angels in a tabernacle, seems less closely related to his work.

Since writing this article the announcement is made that the famous marble statue of David from the Casa Martelli is on its way to this country. In this work, mentioned by Vasari, and introduced by Bronzino into the background of his portrait of Ugolino Martelli, we shall soon have one of the best authenticated of Donatello's works. How inspiring it is to know that such an important statue is soon to find a home in America.

PORTRAIT OF A VENETIAN NOBLEMAN BY GIORGIONE IN THE ALTMAN COLLECTION · BY WILHELM BODE

GIORGIONE belongs to that small group of artists whose work met with high appreciation in their own day, and the four centuries which have elapsed since he died of the plague, while still in his prime, have seen no diminution of this universal meed of admiration. Just as his Venetian contemporaries considered themselves fortunate in the acquisition of one of his paintings, so the great collectors of later periods have consistently sought out his works. Owing to the rarity of his signed paintings, and the lack of authoritative criticism during the last centuries, several hundred paintings laying claim to the name of Giorgione have, in the course of time, found their way into public and private collections. This vast achievement was materially reduced by G. V. Cavalcaselle, the founder of a critical history of Italian painting, who of the above number declared hardly more than a dozen paintings to be authentic. Morelli, who disputes several of Cavalcaselle's

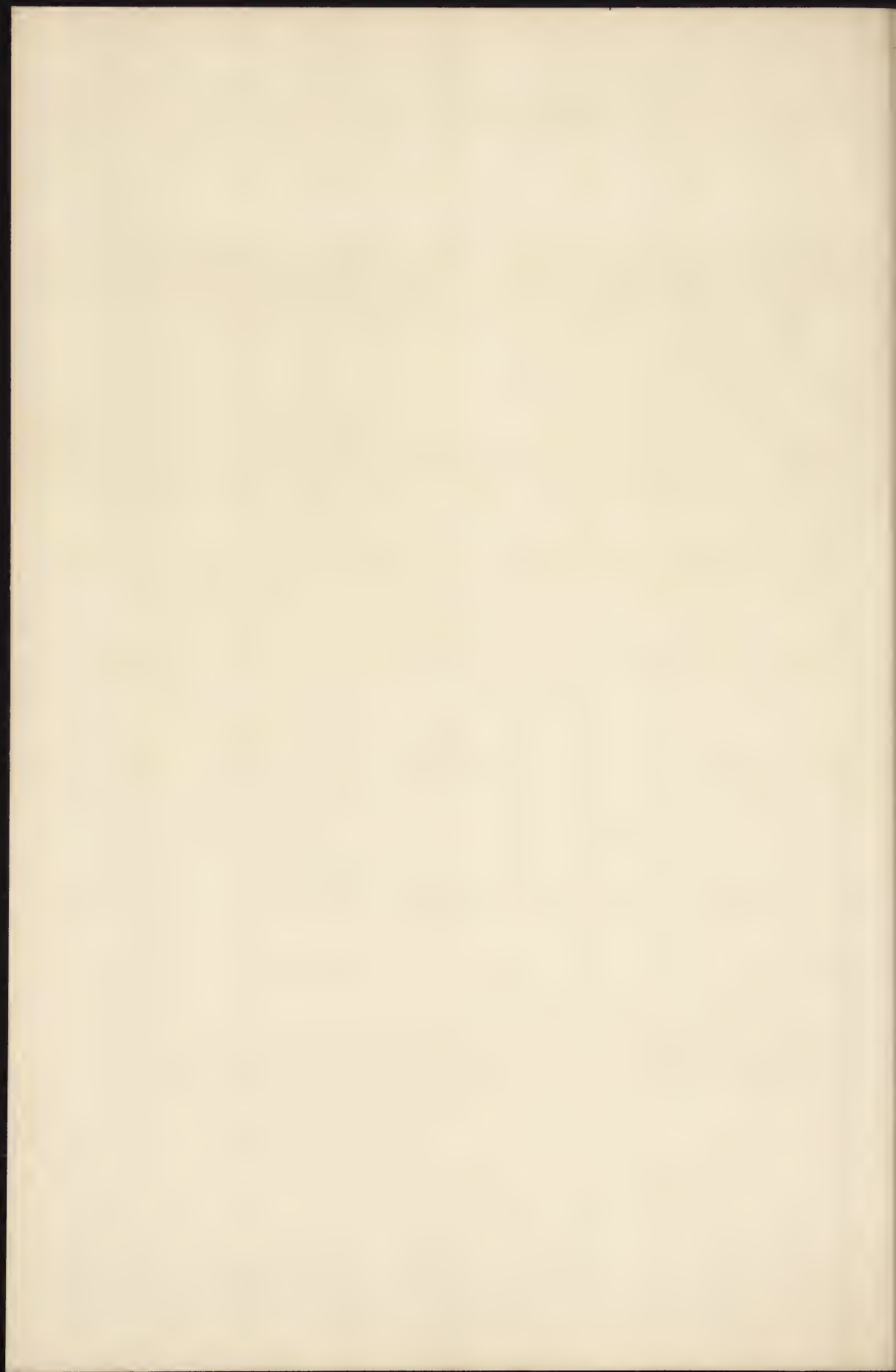
attributions, substituting in their place, however, some notable pictures, scarcely adds to this total. Later publications dealing with Giorgione have rebelled against this seemingly all too stringent criticism. Ludwig Justi, following in the steps of Herbert Cook, seeks to establish his claims by very detailed confirmation. In the main, both writers draw the same conclusions, seeking to justify a number of the old attributions, and adding thereto, more or less definitely, a number of newly discovered works by the master. By these means they have practically tripled the number of paintings admitted as genuine by Cavalcaselle and Morelli. Their views, however, have met with but a limited meed of assent. Their works as a whole set forth so varied and many-sided a view of the master's art, proving it so extraordinarily unequal in quality, that they must in part be considered a distortion.

Of more value indeed than this subjective æsthetic criticism is the late discovery of authenticated works by the master. But, one might object, such discoveries seem hardly possible. Yet they have occurred, and precisely in the most unexpected places. Just as, twenty-five years ago, the charming Portrait of a Man now owned by the Berlin Gallery was discovered in the Palazzo Giustiniani in Padua, so, more recently, a quite similar portrait was brought to light in a villa in the neighborhood of Florence, and hangs to-day among the treasures of the Benjamin Altman Collection. Hardly a doubt of the authenticity of the Berlin picture has ever been expressed, and critics of Giorgione's work, so frequently at odds in other cases, will scarcely fail to agree as to the genuineness of the Altman picture (Fig. 8).

The portrait represents the bust of a young man standing in profile, with eyes directed towards the spectator, stripping with his left hand the glove from his right. His finely cut features are of great nobility; distinguished, too, is the somewhat haughty expression of the slightly protruding underlip. The well-kept beard and the long hair falling on his neck are dark blonde. His costume is a grayish black, the background dark gray. The deep slash of his costume, which is outlined in dark fur, reveals a finely pleated shirt closing at the throat. As in the Berlin picture, the delicate execution and distinguished conception are in fitting correspondence. The severe excellence of outline—which in both portraits fails only in respect to the half timidly, half sketchily drawn hand—is the same



Fig. 8. GIORGIONE: PORTRAIT.
Collection of Mr. Benjamin Altman, New York.



in both instances. The Altman portrait, however, is more colorful, deeper in tone, and betrays a later period in the more powerful turn of the head. So complete is the preservation of this picture that even the charming gilded frame, in outline, color and ornament characteristically Venetian of the period 1505-1510, is not lacking and lends to this splendid portrait the very rare advantage of appearing in the original dress designed for it by the artist himself.

In connection with this painting, and from this established point, a short summary of Giorgione's work will be permitted me, based on criticism of his paintings, the old traditions, and comparison with the contemporaneous works of allied Venetian masters.

There exists but one work by Giorgione authenticated by documentary evidence—the frescoes on the canal side of the Fondaco de Tedeschi, and these, with the exception of one badly defaced figure, have disappeared. Further, all critics are agreed on the subject of three splendid masterpieces, which were recognized as Giorgione's works at an early period—viz: the Altarpiece at Castelfranco; the so-called Adrastus and Hypsipyle belonging to Prince Giovanelli, and the picture in the Vienna Hofmuseum now known as Aeneas, Evander and Pallas. I advisedly say "so-called," for the subjects of Giorgione's pictures are at times as much in dispute as the authorship of the pictures themselves. A fourth picture, the delightful Sleeping Venus in the Dresden Gallery, has been established by Morelli as the painting by Giorgione described by the Anonimo in 1525. The Judith in the Ermitage Gallery, without similar pedigree, has now received universal recognition as a work of the master's middle period. The same may be said of several small pictures designated as youthful productions, frankly because they could hardly otherwise be included among Giorgione's works.

The Christ Bearing the Cross, of which there are more than half a dozen replicas, was undoubtedly inspired by a composition of Gian Bellini's. Exactly why the best of these copies, now owned by Mrs. Gardner in Boston, is supposed to be the work of Giorgione is not clear to me. By what right do we assume that Giorgione copied the paintings of other artists? The picture merely proves the similarity in composition and expression which existed between Giorgione's master and his pupil. Equally incomprehensible to me is the attribution of the two pictures in the Uffizi Gallery, the Judgment of Solomon and the Moses and the Burning Bush, to Giorgione.

The stiff attitudes of the lank, small-headed figures, their lifeless expressions, the hard treatment, especially of the landscape, the robes—all this has nothing in it of Giorgione's art, although the artist (certainly a painter of the "terra firma"), possibly from Ferrara or Brescia, shows Giorgione's influence in his treatment of the landscape. These pictures were obviously painted in the beginning of the 16th century. While these three paintings falsely enjoy the reputation of authentic works by Giorgione, several larger compositions, formerly numbered among his masterpieces, are now considered, as I believe most unjustly, matter for contention. Thus I believe the unfinished Judgment of Solomon at Kingston Lacy, the Country Fête in the Louvre, and the Adulteress before Christ in the Glasgow Gallery to be authentic and important works by Giorgione. In fact, the Judgment of Solomon is in all probability one of his few works attested by documentary evidence, for it was given to Giorgione as a commission for the Palace of the Doges. In composition it is strongly reminiscent of Bellini's great altarpieces, and in construction akin to the altarpiece at Castelfranco, the altarpiece in San Crisostomo, finished by Sebastian, and Titian's early Marcus Enthroned in the Salute, which betrays Giorgione's influence. The types and attitudes of the figures, the drapery and coloring all correspond with those of works in which the master's hand is universally recognized, and in point of date cannot be later than the beginning of the 16th century.

Equally incomprehensible is the fact that a masterpiece of the artist's last and ripest period, the Country Fête in the Louvre, which with Titian's Sacred and Profane Love ranks as the most charming painting of its class of the Cinquecento, should be deemed unworthy of the master's name and attributed to so undistinguished a painter, so minor a follower of Giorgione as Campagnola or to Sebastiano del Piombo. The young Titian alone could have created such a masterpiece, and he must be left out of the reckoning, for at that period he possessed no such rude power and naïve freshness as are manifested in this picture.

The authenticity of the large picture The Adulteress before Christ in the Glasgow Gallery has been disputed with equal injustice. To be convinced anew of its authorship, one has but to recall the unfortunately very inadequate engravings by Zanetti of the Fondaco frescoes. Giorgione, in his classic compositions, such as the Altar-

piece at Castelfranco, the *Wise Men* in the Vienna Museum, the Giovanelli picture, the *Venus and Judith*, is distinguished, like his master Bellini, by a notable quiet and simplicity in the arrangement, attitudes and expression of his figures. In his single figure paintings, however, and in compositions such as the above mentioned frescoes, he is, on the contrary, animated and mobile, evincing an almost violent effort to lend interest to his figures through contrasted movement of the limbs and all possible diversity of type. These paintings prove to us that the problems of modern art—particularly that of motion, which, originating in Florence, began from that time on to make itself felt, had taken strong hold of the imagination of Bellini's pupil. To assert that he reached a full solution of his problem were overstating the mark. The precipitate movements and somewhat violent postures lend something of unrest to the composition, and the attitudes of the figures appear insecure. The types, however, the glowing color, the *chiaroscuro*, the handling of the fabrics, the folds in which they fall, and the features of the distant landscape are all characteristic, and point clearly to Giorgione. This picture must be one of his last works. The celebrity which it attained during the master's lifetime is betokened by several copies, and by the bust study for the figure of the Adulteress, of which there are almost a dozen copies, the best known being in Budapest.

A similar striving for movement and strong characterization is betrayed in the half-length picture *The Road to the Cross* in San Rocco in Venice, which unfortunately has been sadly defaced. The three figures in this painting, which has also been ascribed to Titian, have nothing of this latter master's manner, as a glance at his *Christ of the Tribute Money* (*Cristo della Moneta*) in the Dresden Gallery, which is but slightly later in point of date, will evidence. Then, too, its relation to another celebrated three-figure picture, the *Concert of the Pitti Palace*, whose authenticity has only been called in question of late years by certain hypercritical writers, would seem to determine Giorgione's authorship of *The Road to the Cross*. Titian, to whom Morelli ascribes both these paintings, showed in his early works neither the nervous manner, the *impasto*, nor the breadth of treatment displayed in the delineation of the piano player, nor yet that volatility nor a certain troubling emptiness which are evident in the subordinated figure of the youth.

F. Sansovino's attribution to Giorgione of the dignified altarpiece in San Giovanni Crisostomo is now generally recognized. This work, which was completed by Sebastiano, shows a mingling of the antique simplicity of the Judgment of Solomon at Kingston Lacy, with the characteristically Cinquecento twistings and elaborations of the Adulteress at Glasgow. The beautiful and moving St. John may be said to form a sort of companion piece to the woman by the spring in the Country Fête in the Louvre.

Of the considerable number of portraits which, since the publication of Herbert Cook's volume, have been recently re-attributed to Giorgione, the distinguished and characteristically Giorgionesque Antonio Brocardo in Budapest, the Gentleman of Malta in the Uffizi, and the allied portraits in the Berlin Gallery and the Altman Collection, already mentioned by me, seem all so closely related in manner, that they can perhaps with the most certainty be attributed to the master. It is to me incomprehensible that the Portrait of a Gentleman of Malta, which in nobility of conception and characteristically Giorgionesque modeling is unsurpassed, should have been so misprized as to be attributed to the theater painter Pietro della Vecchia.

It is, however, on the contrary, very hard to decide if the closely related and excellent portraits such as the so-called Ariosto in the National Gallery, the similar portrait of a Count Onigo in the hands of dealers, the Young Man at Temple Newsam, and the so-called Catarina Cornaro (formerly in the Collection of B. Crespi in Mailand) are really Giorgione's works, or if, as seems more likely, Titian or Palma may not be responsible for them. Compared with the Giorgione portraits mentioned earlier, these latter works seem freer, more self-conscious and lacking in that delicate restraint so characteristic of the master's work.

The Doctor of Parma in the Hofmuseum is undoubtedly not by Giorgione; while the unfinished portrait in the Galerie Querini-Stampaglia, the so-called Fugger of the Pinakothek at Munich, and the Poet of the National Gallery, which have been mistakenly attributed to him, are characteristic of Palma's art. In the same manner a whole number of compositions by Palma, Pordenone, Paris Bordone and others have been attributed to the master. In this class may be reckoned the Gipsy Madonna at Vienna; the Madonna with Antonius and Rochus in the Prado; the remarkable

Storm at Sea in the Academy at Venice; the Pietà in the Monte di Pietà at Venice; the Madonna with Saints in the Louvre; the Three Ages of Life and the Nymph and Satyr in the Pitti Palace; some of the smaller Biblical and mythological compositions in the National Gallery, the Ermitage and the Galeria Nazionale in Rome; and in various private collections. Of the several decorative works, mostly panels for chests, the Eurydice in the Bergamo Gallery is most nearly related to Giorgione's manner.

One or two admirable sacred pictures are now most generally recognized as the sole authenticated youthful works of Giorgione. The closest relationship exists between these paintings, though in types, composition and coloring they differ materially from the artist's other Biblical works—the Adoration of the Kings, in the National Gallery, and the Holy Family owned by Mr. Benson. More primitive than these, they are still obviously the product of the early Cinquecento. The most remarkable work of this group, The Adoration of the Shepherds, owned by Lord Allandale in London, is most akin to Giorgione's art.

For the many splendid masterpieces by Giorgione which have been lost, copies—either of the whole picture or a portion of it—make us some sort of reparation, though a poor one. There exists in Budapest a copy of a small portion of the Discovery of Paris; and the Judgment of Paris, the David with the Head of Goliath, the Love Scene and other compositions are all represented by different and varying copies. Then, too, many of the *genre* pictures and allegorical and mythological scenes by unknown and secondary Venetian artists of the sixteenth and even of the seventeenth century reveal traces of the inspiration and spirit of the great master who threw open new vistas to Venetian art—traces which exert a charm on the beholder far exceeding the intrinsic merits of the work in which they are discernible. These, too, we must regard as some little indemnification for the irreparable loss of so many of Giorgione's masterpieces, for the total of his missing pictures is greater than is the case with almost any other great artist. All the more occasion, then, for rejoicing, when some fortunate occurrence brings one of his originals once more to light, as in the case of the Young Venetian of the Altman Collection, which, in its unrivaled freshness, has preserved for us the poetry of the great master's conception and the magic of his art.

After the closing lines of the above article were written I came across Lionello Venturi's thick new volume, "Giorgione e il Giorgionismo." Venturi, too, justly objects to the many unsupported attributions to Giorgione advanced by Herbert Cook and L. Justi. Fortunately, he, too, authoritatively disclaims the authorship of Giorgione for the two pictures in the Uffizi, and the Christ in Mrs. Gardner's Collection. Very unfortunate, however (M. Venturi himself would say "assurdo") is the attribution of the large compositions, the Adulteress, the Judgment of Solomon (on the ground of comparison with the altarpiece in S. Giovanni Crisostomo!) and even of the Country Fête in the Louvre to Sebastiano. Venturi entirely overlooks the fact that the S. Giovanni Crisostomo altarpiece has been recognized as Giorgione's work since very early times, and that Sebastiano was so little master of large composition that his designs were sketched for him by others.

PAINTINGS BY VERONESE FROM THE COLLECTION
OF KAISER RUDOLF THE SECOND · BY DETLEV
BARON VON HADELN

THE fame of the great Venetian reached its highest point in the eighteenth century, when he and Correggio were the old masters most admired by the followers of the rococo style. In the following period, marked by the renaissance of "classicism," this admiration waned and cold and conventional respect took the place of passionate reverence. While a few artists kept paying a quiet homage to his genius, both the great public and the critics turned to other gods. There is to be found the reason why, since general interest in him was lacking—and such interest is necessary to stimulate study of and researches in any subject—little was done to gain a more extended and better knowledge of his art and of its development. But, if we are not deceived, the late years have witnessed a universally felt renewal of genuine reverence for Veronese. And therefore an attempt at the study and classification in a scientific manner of the enormous number of his pictures is now sure to appeal to a widespread and growing intelligent understanding.

The only work about the artist which furnishes material of scientific value, is the monograph written by one of his descendants.¹ We find in it a mass of records and literary excerpts brought together with great devotion and diligence by the author, whose enthusiasm for the art and fame of his ancestor is evident, but who unfortunately is a dilettante and not a scholar. The weakness of his nevertheless valuable book lies in the absolute lack of scientific method of a philological and critical kind. The way in which he treats the sources is most primitive, no critical tests are applied to the pictures, and the bulk of the pictures he speaks of are known to him only through their being mentioned in other books. The task of the scholarly investigator remains a great and difficult one.

In a study of Veronese, the first necessary preliminary step is an authoritative chronology of his works. In itself, it is not very important to know whether a given picture was painted ten years earlier or later, since its artistic value remains unaffected; but, if we wish to get a clear, complete idea and impression of the artist's personality, this chronological foundation must first be laid, since everything else has to be built upon it. It is of the greatest importance when such questions arise as to the genuineness of a picture or the placing of it in the right period, for no picture can be given with absolute conviction to the artist unless it can be placed in a group of pictures belonging to a fixed time and related in style.

My selection for the subject of this article of a small group of certain pictures of Veronese rather than others is solely due to the circumstance that these pictures being in America I may look forward to a special interest in them on the part of the readers of this publication. I need not say that, from the purely scientific standpoint, the attempt at establishing the date of a work, or group of works of a master is entirely justifiable, as they are but parts of a whole. The present article, a link in a long chain, is to be inserted in its proper place in the complete chronology of the works of Veronese which I have in mind and hope to publish later.

It was but a few years ago that three pictures of Veronese came from England to America; the Mars and Venus was acquired by the Metropolitan Museum of Art (Fig. 9); the others, two allegorical subjects, went to the collection of Mr. Henry C. Frick (Figs. 11 and 12). We know that these pictures came from the famous Orleans

¹ Pietro Caliari, *Paolo Veronese*, Roma, 1888.

collection, and we find them reproduced in the three-volume publication of *La Galerie du Palais-Royal*, in engravings by Coudré or the younger De Launay.¹ The largest and most valuable part of the Duke of Orleans' treasures came from another famous collection, that of Queen Christina of Sweden, and in the detailed catalogue of her collection published in 1689, these three pictures are precisely and minutely described.² Then again, the Swedish Queen's collection consisted to a considerable extent of the spoils of war gathered by Marshal Königmarck from the Imperial castle of Prague after the storming of the city in 1648. The Prague treasures having been collected by the Emperor Rudolf the Second (1576-1612), we should find out whether they are mentioned in the inventory of his pictures which is known. I have been fortunate in finding in the inventory made about the year 1600 of the pictures of the Castle of Prague³ the following works of Veronese:

Pauli Veronensis Conterfect, sein eigene Handt.

Venus und Mars, ein schön stück, von Paulo Ferone.

Mercurius mit zweyen Weiben, von Paul Feronese.

Venus und Adonus, von Paulu Feronese.

Die glänzende Tugent mit dem Gewalt, von Paul Feronese.

*Wie sich die Untugent zur Tugendt bekehrt, von Paul Feronese.*⁴

In the two last-named pictures we recognize without difficulty the two allegorical works in Mr. Frick's possession.⁵ The Venus and Adonis which is also referred to in the collection of Queen Christina and in the Orleans Gallery may be recognized in a picture in Bridgewater House. Venus and Mars is the picture in the Metropolitan Museum. Finally, in Mercury—and two female figures,—the reference is to a picture showing Mercury entering Herse's room and

¹ The Orleans Collection was sold at London privately and by auction in 1792. Cf. C. Buchanan, *Memoirs of Painting*, London, 1824, I, 17 ff.

² Campori, *Raccolta di cataloghi*, Modena, 1870, p. 337 f.

³ Published by A. von Perger in the *Jahrbuch des Wiener Altertums-Vereins*, VII, p. 104 ff.

⁴ Paul Veronese's portrait by his own hand.

Venus and Mars, a beautiful picture by Paulo Ferone.

Mercury and two female figures, by Paul Feronense.

Venus and Adonis, by Paulu Feronese.

Glorious Virtue and Strength, by Paul Feronese.

Vice Changed to Virtue, by Paul Feronese.

⁵ For the benefit of anyone for whom the identity is not obvious without further proof, I may add, that in an inventory of the year 1652 taken at Stockholm soon after the pictures arrived from Prague—which inventory is lacking only in that the names of the artists are not given—the pictures are briefly described with the express mention: *de Prague*. (Cf. O. Granberg, *La Collection de tableaux de la reine Christine*, Stockholm, 1897, pa. XXI ff.)



Fig. 9. VERONESE: MARS AND VENUS.
Metropolitan Museum of Art, New York.



Fig. 10. VERONESE: MERCURY AND HERSE.
Fitzwilliam Museum, Cambridge (England).

Aglauros, who tries to prevent him, turned to stone—we recognize a picture which is now in the Fitzwilliam Museum at Cambridge (Fig. 10.) Of all the pictures in the list the self portrait of the artist alone cannot be traced, not even in the collection of the Queen of Sweden.

The fact being established that these pictures belonged to Rudolf, the next query is whether they were painted by Veronese upon Rudolf's order, or whether they were obtained by that zealous Imperial collector through an agent from some collector? That Veronese painted pictures expressly for the Emperor is known to us by the testimony of a contemporary, the Italian Borghini, who in his "Riposo," which appeared in print in 1584, (but according to the custom of Venetian printers was evidently completed several years earlier, perhaps in 1580,) informs us that Veronese had painted two pictures for the Emperor—a Venus and Mars with a weeping Cupid and a Venus at her Toilet with Cupid carrying a mirror.¹ The fact that these two pictures cannot be identified by means of the Prague inventory does not necessarily militate against the trustworthiness of Borghini's statement that Veronese was engaged in painting for the Emperor. They might well have adorned some other of the Imperial castles than the one at Prague.

The subject of one of the pictures in Mr. Frick's possession seems to me to clearly point to its having been painted especially for the Emperor. Both of the Prague inventories designate one of the allegorical pictures as *Die glänzende Tugend mit dem Gewalt*, Glorious Virtue and Strength. There is no doubt that Hercules is to be regarded as the incarnation of "Strength," but that the voluptuous, and none too severely clothed, heroine should be interpreted as "Virtue" in the strict sense of the term, I do not quite believe. Still, the sun which shines above her head justifies the opinion of those who see in her a personification of Wisdom.² Wisdom and Strength being the special virtues of a reigning prince, the artist's design to show the highest ruler in the world of his time adorned by these virtues is proved by the globe upon which ruling Wisdom rests her foot, and by the crown on the ground, which has the particular shape of the imperial crown of the Hapsburg rulers since Maximilian I.

¹ Raffaello Borghini, *Il Riposo*, Florence, 1730, p. 462.

² Even Campori's inventory published in 1689 speaks of it as . . . *un sole, simbolo della Sapienza*.

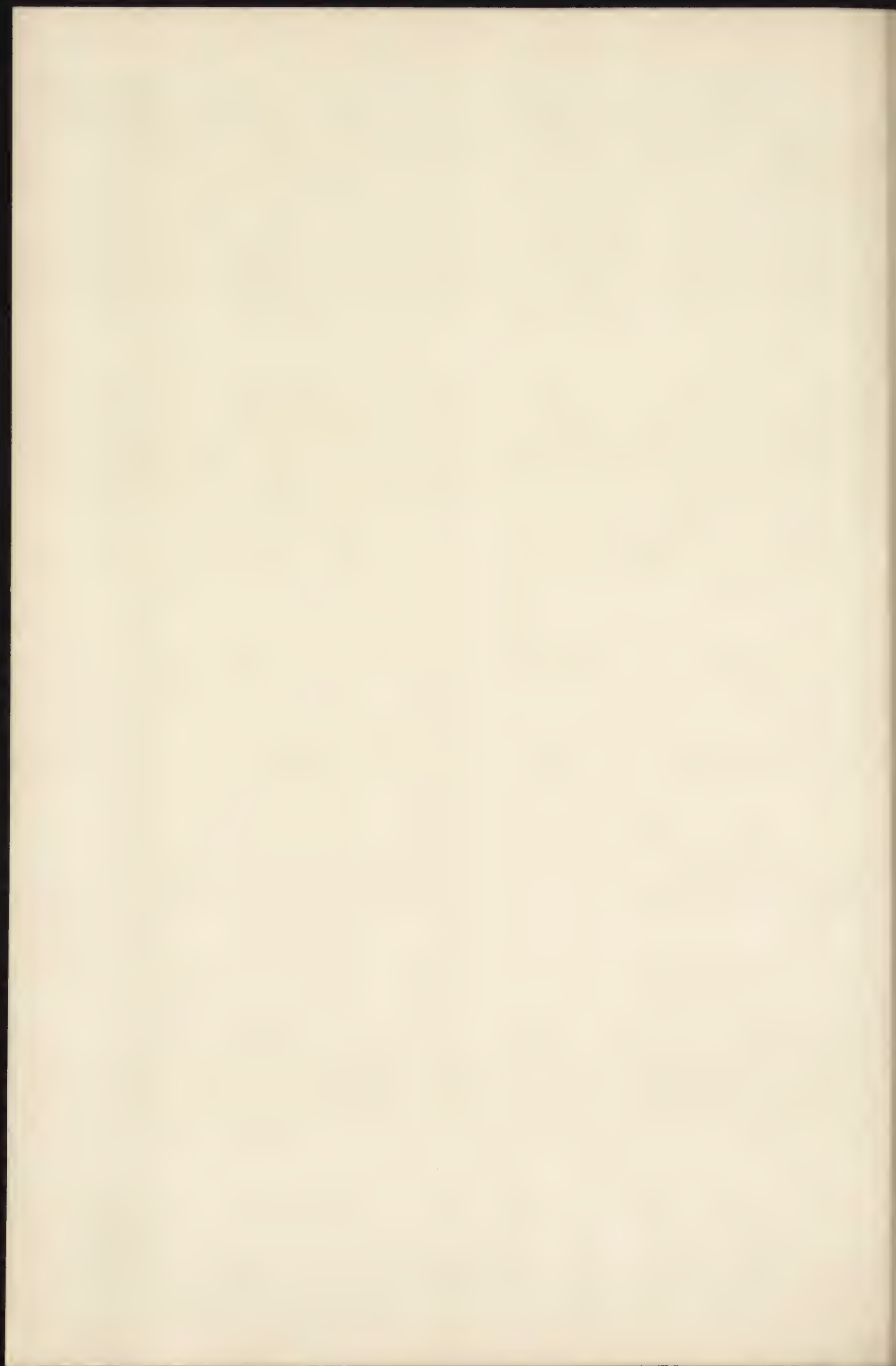


Fig. 11. VERONESE: WISDOM AND STRENGTH.
Collection of Mr. Henry C. Frick, New York.





Fig. 12. VERONESE: VICE CHANGED TO VIRTUE.
Collection of Mr. Henry C. Frick, New York.



Of similar symbolic meaning for the young Emperor is the companion piece also painted for him, "How Vice Becomes Virtue," a paraphrase of an old idea expressed in the mythological story of Hercules at the parting of the ways, represented as a young man who frees himself from gaily adorned and enticing Vice to hasten into the arms of noble Virtue crowned with laurel. *Honor et virtus post mortem floreat*—*Let honor and virtue live after death*—is written on a stone above the caryatid's head in the upper left-hand corner of the canvas. In one of his pictures now in the Prado the master had already treated the same subject, but in a simpler and more primitive manner, with a Venetian courtesan playing the rôle of Vice in a surprisingly unconventional fashion and entirely without symbolic attributes. This Prado picture is very likely the one Ridolfi saw in the house of Giovanni Battista Sanuto in Venice.¹ It is natural that when embodying the same idea in a picture for the Emperor, Veronese gave it, not only a more sumptuous but a more reserved and dignified presentation.

Should our assumption be correct, that these two allegorical pictures were painted shortly after Rudolf's accession to the throne in 1576, they should conform in style to the other works of Veronese belonging to the same period. And it seems to me that our assumption receives confirmation when we compare and test our pictures critically in that way. We find, for example, so great a similarity that it is more than an accidental one, between our Wisdom and the Saint in the Martyrdom of Saint Justina in the church of that saint in Padua, a picture that was completed in 1575. Corroboration is also found in regard to the mood, the sentiment—a quiet and solemn one—which makes both pictures fit extremely well into the master's late period, when, calmer or more thoughtful, he no longer worked with that unbounding joyous ingenuousness of earlier decades.

The Venus and Mars in the Metropolitan Museum and its companion piece in Cambridge² evidently belong to about the same period and it is probable that they were also painted for the Emperor. Both are signed, which is contrary to Veronese's usual custom. The number of his signed works is surprisingly small, and it is significant that only a single one of them is to be found in Venice, the Return of the Doge Andrea Contarini after the Battle of Chioggia.

¹ Carlo Ridolfi, *Le maraviglie dell' arte, Venetia*, 1648, I, p. 323.

² Two copies conceived as companion pictures in the Museo Civico of Treviso support the view that these two pictures were meant as companion pieces.

gia in the Sala del Gran Consiglio in the Ducal Palace, which was finished by the master's heirs after his death, and was, no doubt, signed not by the master but by his heirs. Veronese considered the style of his pictures the best signature, and he gave the direct legitimization of a signature exceptionally and only to works which were going to foreign countries where he was not known. In view of this fact, is it not reasonable to suppose that these two mythological pictures of the Metropolitan Museum and of Cambridge were the first he painted for the Emperor? In which case we can say about when they were painted. It must be in the years immediately following Rudolf II's accession to the throne (1576). A later date, the eighties, is made unlikely because of their color, which is neither heavy nor dark as in the works of Veronese's last years (he died in 1588). That Veronese was still working for the Emperor in this very last period of his life, is proved by the rather gloomy tone of the Lament of Venus over the dead Adonis, which is now to be found, unhappily in a mutilated condition, in Bridgewater House.

DRAWINGS BY OLD MASTERS AT BOWDOIN COLLEGE · BY FRANK JEWETT MATHER, JR.

I. THE ITALIAN SCHOOL

IN 1811 the Honorable James Bowdoin, American diplomat and former governor of the Commonwealth of Massachusetts, died leaving Bowdoin College inheritor of his artistic property. The most important part of the bequest, a collection of 142 drawings by old masters, rested in the college library for more than seventy years unregarded. The portfolio bore the superscription "Etchings" with the appraisal seven dollars and fifty cents. In 1881 Mr. Fred W. Hall, an alumnus of the college, made a manuscript list, of which the substance was incorporated with many additions in Professor Henry Johnson's excellent descriptive catalogue published at Brunswick, Me., in 1885: "Catalogue of the Bowdoin Art Collections, Part I, the Bowdoin Drawings." A limited edition of this catalogue contains twelve photographic reproductions which were the means of first drawing my attention to this remarkable and little known collection. In 1894 the drawings were advantageously exhibited in the new Walker Art Gallery. Its curator, Professor Johnson, had



Fig. 13. PONTORMO: STUDY OF DRAPED FIGURE.
Bowdoin College.



Fig. 14. PUCCETTO (?)
Bowdoin College.

the drawings separately framed in mahogany and put on loan some forty pieces from his own collection. The frames are set along a rail a little below the level of the eye, as if on a lectern, and may be taken up for inspection. For a small collection the arrangement is ideal. The present numbering of the collections is contained in the hand list published in the third edition, 1906, of "The Descriptive Catalogue of the Art Collections," though since that time the exhibit has been increased by further loans from Professor Johnson's portfolios. A new catalogue is in preparation. Since the materials for the study of old drawings are lacking at Bowdoin College, all the official lists have held to the attributions contained in the donor's inventory. I cannot pretend to have made any complete study of these drawings, and these stray observations based on a few summer visits and on photographs courteously provided by the curator have merely the purpose of directing students to this interesting collection.

It seems likely that the Honorable James Bowdoin bought the lot *en bloc*, perhaps when associate minister at Paris. The assortment reflects the taste of the eighteenth century in a preponderance of eclectic drawings of the sixteenth and seventeenth centuries, and also in a certain number of over-ambitious attributions. Titian, Tintoretto, Rembrandt, Correggio, for example, are not recognizable on the walls. But some of the drawings thus dignified are inherently meritorious, and a certain number of anonymous drawings suggest the hand of great masters. When the final critical assize is held the collection as a whole is not likely to suffer seriously. In my running comment on the drawings I have reproduced a number about which my own opinion is vague, in the hope that some more favored student may find the true attributions.

ATTRIBUTED TO THE FLORENTINE SCHOOL

No. 204, Andrea del Sarto, red chalk, $11\frac{1}{8} \times 5\frac{1}{4}$ (Fig. 13).

Magnificent in equipoise and in the stately cast of drapery, a High Renaissance study of first order. Although there is sufficient likeness between this figure and one in the Expulsion of Joachim in the Scalzo series to make the ascription to Andrea plausible, the general severity of the style, the angular drapery, the heavy decisive line and the carefully charted lights seem specific for Andrea's best



Fig. 15. PAOLO FARINATO: CHARITY.
Bowdoin College.



Fig. 16. SEBASTIANO RICCI: SUSANNA AT THE BATH.
Bowdoin College.

contemporary, Pontormo. Compare Berenson, "Drawings by the Florentine Painters, plates CCXXIV, CCXXVI.

No. 215, Federigho Zuccaro, 8 3-4x6 1-4, black and red crayon, with collector's mark, P. I. (Fig. 14).

If we may judge by the background figures this is a fragment from a composition representing a miracle of healing. It has little suggestion of the stilted manner of Federigho but recalls the familiarity and charm of such a decorator as Poccetto. See Braun, Uffizi 40, for a Poccetto sketch similar in handwriting.

THE VENETIAN SCHOOL

No. 202, Titian, Virgin and Child, red chalk, 5 1/4 x 4 3/8, with the stamp of the eighteenth century Dutch collector, Jan Paul Zormer.

It would be difficult to place this feeble yet facile drawing, which is probably of the seventeenth century. It has affinities of composition with a Sassoferrato Madonna in the Borghese Collection (see Ruscioni, cut 63) and in that general milieu we may be content to leave it. (Illustrated in the Catalogue of 1885.)

No. 212, Paolo Farinato, Woman and Child, sepia and white, 9 x 5 3/4 (Fig. 15).

This vigorous and competent brush drawing is possibly a study for a Charity. What little material for Farinato's hand is accessible to me gives credence to the traditional attribution which is scrawled on the mat.

No. 614, Pordenone, Paul's Vision on the Damascus Road, pen sketch, Johnson loan (Fig. 17):

A very spirited composition sketch especially interesting for a kind of cubist shorthand. The scratchy yet assured method is characteristic for Pordenone. In 1524 he painted this subject for the organ shutters of Sta. Maria at Spilemberg. The composition is not accessible to me. This may well be a trial study for it.

No. 276, Sebastiano Ricci, Susanna at the Bath, pen and sepia wash, 5 1/4 x 5 1/8 (Fig. 16).

A capital example of the facile blottesque method of this eclectic painter and also of his habitual copyism. The group is nothing but a complicated rearrangement of Tintoretto's famous Susanna of the Louvre.



Fig. 17. PORDENONE: VISION OF ST. PAUL.
Prof. Henry Johnson.



Fig. 18. PARMIGIANINO: FINDING OF MOSES.
Bowdoin College.

MISCELLANEOUS ITALIAN SCHOOLS

Parmigianino, the Finding of Moses, pen and sepia wash, $7\frac{3}{8} \times 8\frac{1}{8}$ (Fig. 18).

A characteristic and delightful example of the mannered grace of Correggio's ablest follower. The subject may rather be Achilles bathed in the Styx.

One or two fine Italian drawings ascribed to Northern artists will be discussed in the concluding article. I may merely mention here a fine landscape by Salvator Rosa, and series by the calligraphic Luca Cambiaso, by Ciro Ferri, and Pietro di Petri (Pietro da Cortona). A sketch in black and white chalk on gray paper representing the Madonna revealed to two monastic saints and ascribed to Titian, No. 614, is in the technic and materials proper to the Bassani and Palma Giovane. It bears a superficial resemblance to Titian's Madonna of 1570 in San Domenico, Ancona. It should be by a good eclectic of Palma Giovane's type.

SPANISH SCHOOL

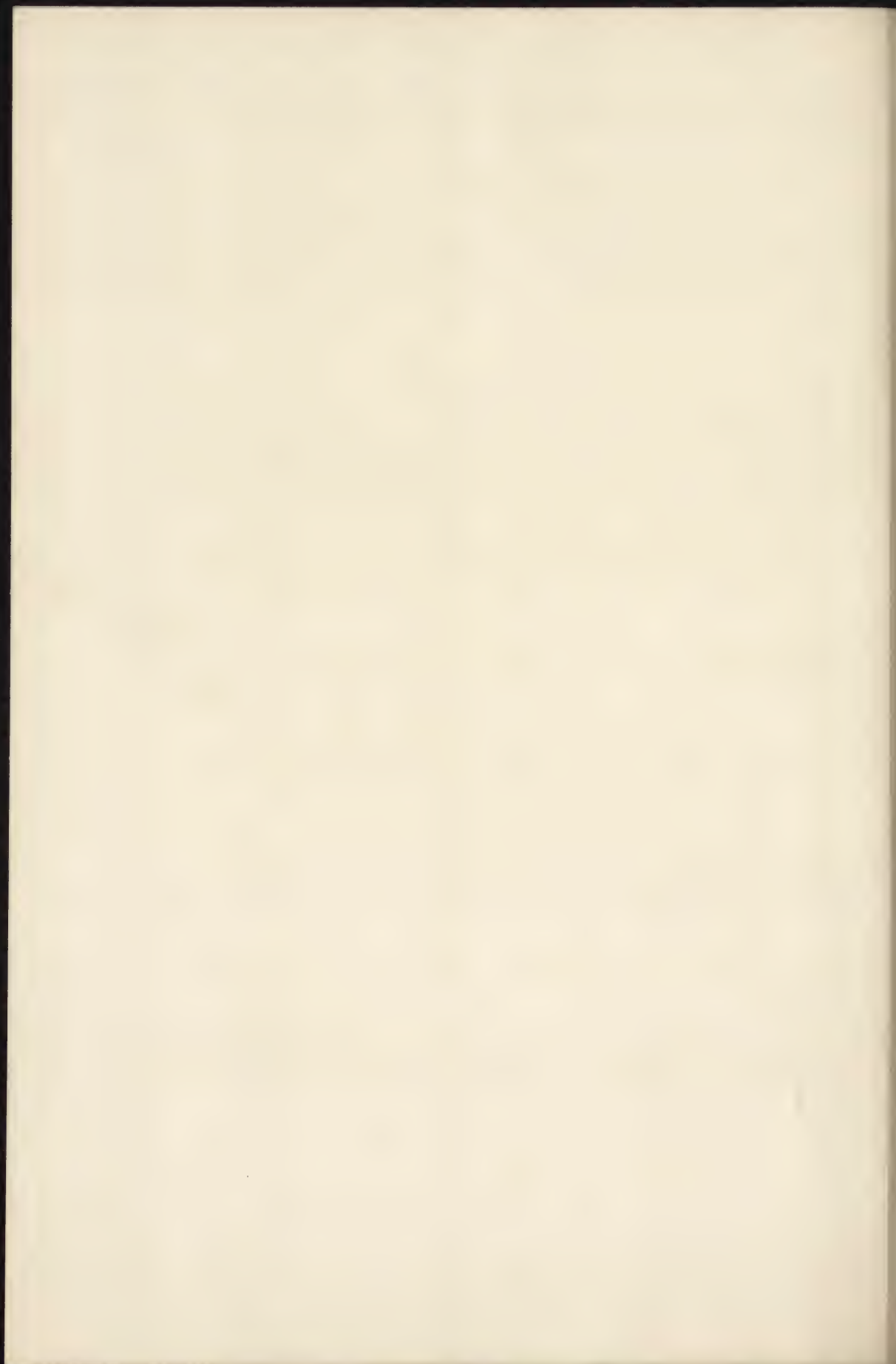
No. 329, Unknown, Two Aged Male Saints in a Wood, pen and sepia wash, $5\frac{1}{4} \times 7$ (Fig. 19).

In many respects this is the finest drawing in the collection, remarkable for atmospheric balance and luminosity, and sufficient in indication of mass. It is plainly a composition sketch for the Visit of St. Paul to St. Anthony with the episode of the raven bearing the Host. The scene is the mouth of a tunnel cave through which is seen a distant ledge. Shaggy tree trunks and a tangle of underbrush fill the right foreground. Light pervades even the shadows. The handling of the pen is light and almost tremulous but extraordinarily expressive of action and position. The drawing of a great master.

Ultimately the style derives from Salvator Rosa, perhaps through Ribera. In the painting of the time the subject is found, within my knowledge, only in the famous picture by Velasquez in the Prado. Despite the absence of formal links—only the raven is identical in the picture and the drawing—I cannot resist the sense that the two works are related. The general proportions of the gaunt yet potent figures, the character of the ragged trees and bushes, the characteristic poise of the head of the older saint, the odd motive of a tunneled rock in both—all seem to me to indicate something more than coincidence and the sheer requirements of the theme. Against the ascription to



Fig. 19. UNKNOWN (VELASQUEZ?): VISIT OF ST. PAUL TO ST. ANTHONY.
Bowdoin College.



Velasquez is the animation of the drawing. A friend has justly remarked that it is more what one would expect from El Greco. From him, however, so elaborate a landscape setting could hardly be expected. It seems to me that Velasquez, originally conceiving the St. Paul and St. Anthony as an oblong with the figures rather large in scale, might naturally have chosen a motive as animated as that which we find, for example, in *The Weavers*. When he decided to heighten the composition and show much sky, with an outlet revealing the burial of St. Anthony, it would have been natural to make the group more composed and motionless, according with the solemnity of the setting. Of course, I merely suggest the possibility that this splendid sketch may be by Velasquez. In the absence of any surely accredited drawings from his hand dogmatism on such a point would be absurd. But I am rather confident that some day a more favored student will be able to affirm as a certainty what I may merely advance as a plausible working hypothesis.

In a second article I shall discuss the drawings of Northern attribution.

TWO PORTRAITS BY VELASQUEZ · BY AUGUST L. MAYER

OF late years, two pictures of Velasquez have been a subject of most interesting discussion among the cognoscenti. They are the life-size, full-length portraits of Philip IV (in black silk court dress, holding a letter in his right hand), and of his minister Olivares (in rich dark costume with the *capa* and the insignia of his high rank; the left hand resting on his sword, the right on the table on which lies his hat), known as the Villahermosa examples because of their having lately belonged to the Duchess of Villahermosa. Through most striking evidence these two pictures give us the welcome opportunity of establishing absolutely their authenticity, and of settling questions which concern certain of the master's early works. Since the exact chronology of the great Spanish artist's works has led the learned to more divergences of opinion than even such questions as whether certain pictures are painted by him or not, these two Villahermosa examples are not only of importance to us as works of Velasquez, but because, their date being fixed, we can

now accurately date his other well-known early portraits of the King and Olivares (Figs. 20 and 21).

About these pictures opinions have differed. Justi took them respectively for the work of a precursor of Velasquez and for a work of his school,¹ and even Beruete thought at first that they were painted in the master's studio and not by him, until, shortly before his death, he proclaimed them to be wholly by Velasquez, "*de la main de Velasquez.*" We confess that nothing we know of our friend, whose untimely death is mourned by all lovers of Spanish art, has pleased us more than this outspoken acknowledgment. He was a sincere man who, when he realized the mistake he had made, did not hesitate frankly to say so. What were the particular reasons which led the foremost critic of Spain to change his mind, I do not know, but I thoroughly agree with his later opinion in considering these two pictures as being the work of Velasquez.

The first proof of the correctness of this opinion is the discovery in 1906, in the archives of the Ducal House of Corral and Narros at Zaraus, of a receipt of Velasquez for the payment of three portraits.² This document states that the following portraits were ordered by Dona Antonia de Ypeñarrieta: one of the King, one of Olivares and the third, unfortunately lost, of the lady's first husband, Don Garcia Perez de Araciél. It follows that these three portraits were painted before the date of the receipt, which is December the 4th, 1624. These paintings always remained in the possession of the family of the lady who paid for them (together with two other portraits by Velasquez, her own and that of her second husband Don Diego del Corral), until sold a few years ago in Madrid by the Duke of Luna, heir of the late Duchess of Villahermosa, who was the direct descendant of said Doña Antonia. The portrait of Philip IV is to-day one of the attractions of the Altman Collection in New York, so rich in masterpieces.

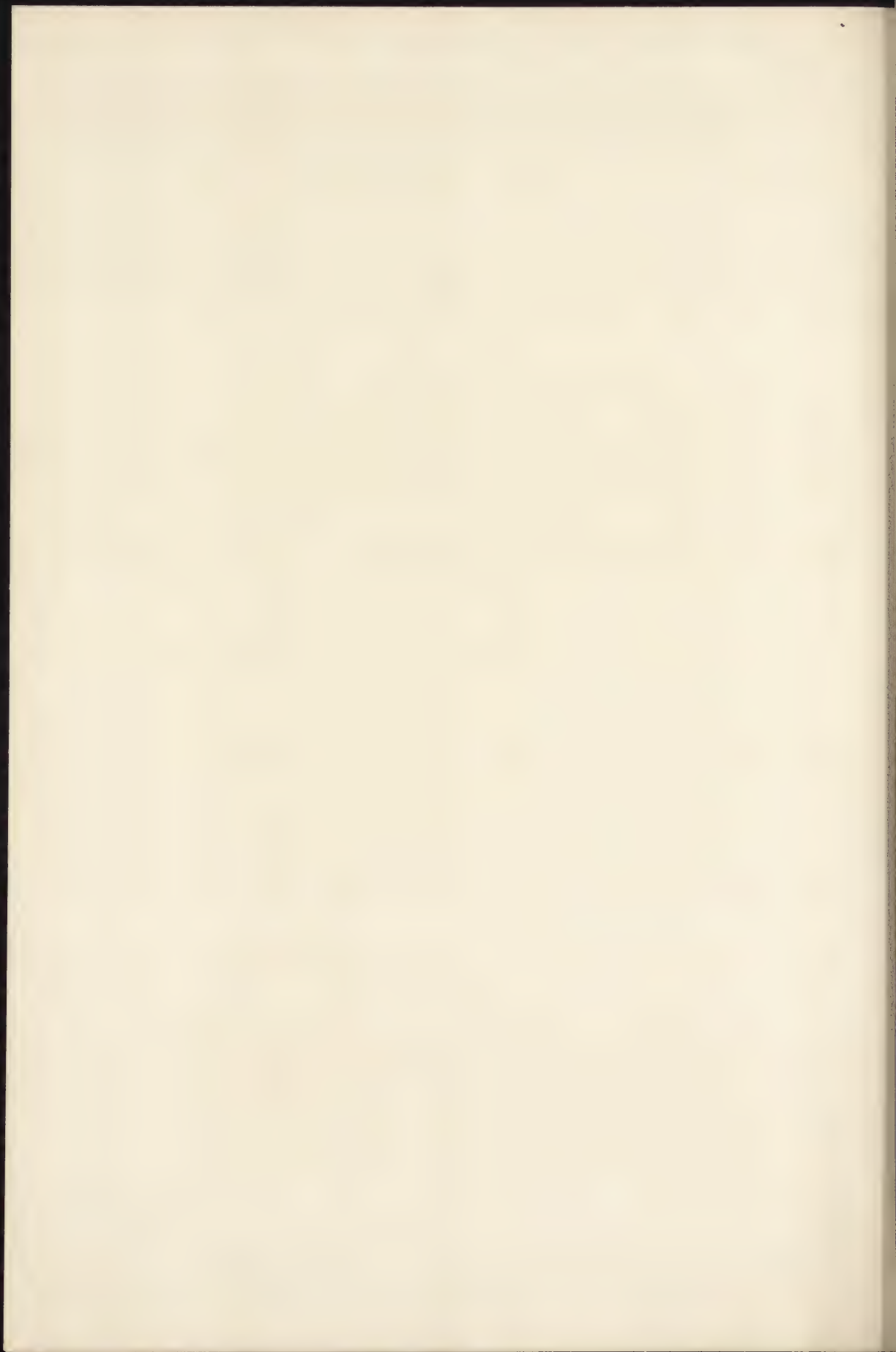
When the above mentioned receipt became known, Beruete gave up the doubts he had entertained as to whether the personages represented were Philip IV and Olivares. The same doubts had been referred to or expressed by Justi and Walter Armstrong. The portrait of the King was supposed to be a juvenile portrait of the Infant

¹ It must be said in justice to my eminent predecessors that until offered for sale the pictures were hung so high in the Villahermosa Palace in Madrid and so covered with dirt that careful examination was not possible.

² José Ramón Mélida: *Un recibo de Velasquez*. Revista de los Archivos (1906, pp. 173-198).



Fig. 20. VELASQUEZ: PHILIP IV.
Collection of Mr. Benjamin Altman, New York.



Ferdinand. That of Olivares was said to be a likeness of his brother, because, not only does the arrangement of the hair differ from that in later portraits, but because in place of the green cross of the order of Alcantara he wears the red cross of the Knights of the order of Calatrava, and it was not possible to be a member of both orders. But it has been established recently that Olivares yielded the Knightship of Calatrava, which he had possessed since 1591, to the Marquis de Castel Rodrigo, so as to be eligible for the Alcantara Knightship which he received in 1624. And thus we gain additional evidence, not needed but nevertheless welcome, confirming the date of the portrait according to the evidence of the receipt. Before coming to the question of its authorship, and showing that this earliest portrait of Olivares by Velasquez was used by Rubens in his painting sketch made for the celebrated engraving of Pontius, we will closely investigate its companion portrait of King Philip.

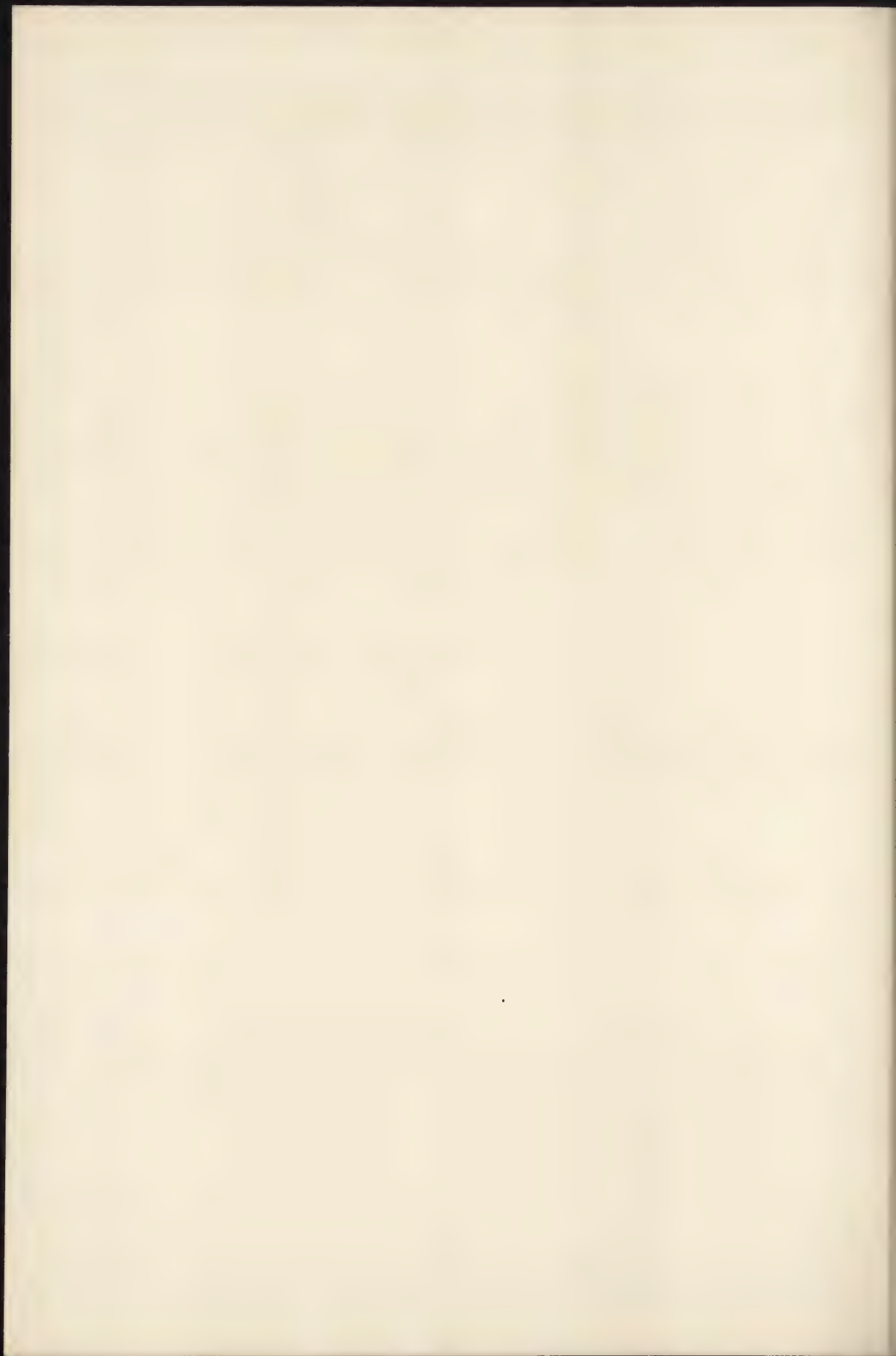
Let us first mention, *en passant*, that an old school copy of this portrait, originally in possession of the Marquis de Leganès, a cousin of Olivares, and for a long time in Mr. R. Bankes' collection in Kingston Lacy, now belongs to Mrs. Gardner, and that another and very much discussed copy is in the Boston Museum. In examining other existing portraits of the King by Velasquez we at once see that the Villahermosa example has the closest relation with the full-length life-size portrait of the King with the Petition (Prado, Cat. No. 1182). The conception is the same, but in the course of his work the artist changed the position of the legs and feet, which originally were the same as in the Villahermosa portrait—the *pentimenti* are still clearly visible—and through this slight change in a most admirable way gave to the slender figure of the King added elegance and grace. The most marked difference between the two portraits is in the heads. This No. 1182 portrait had been given to a date a little after, but very near, that of another, a bust portrait also in the Prado (Cat. No. 1183), which up to this time had been considered the earliest portrait of Philip and thought by all experts to have been painted in 1623-24 (although the armor was painted later and certainly not before the thirties, when Velasquez made a picture of what had been a study from life). After careful comparison of these three portraits there can be no doubt that the King is younger in the Villahermosa portrait than in the others. If, judging from the receipt, we assume the Villahermosa pictures to have been

painted from life in the first half of 1624, then the study head was painted toward the end of that year, and the full length in 1625. It has already been pointed out by the change in the position of the feet that this full-length portrait (Prado, 1182) was surely painted after the Villahermosa portrait. Now if we take into consideration Philip's age we obtain further confirmation of the correctness of our chronology. As he was born on the 8th of April, 1605, the period in which the three portraits were painted is precisely that unique period in which manhood rapidly succeeds youth, and in a short space of time the features undergo a great change. The Villahermosa face is that of a youth of eighteen, the face of the King with the petition that of a young man of twenty, and the bust portrait comes in between the two.

Another confirmation of our chronology is found in the group of Philip, Olivares and the Goddess of War on a tapestry displayed in the background of a painting by Juan Bautista Mayno. This work, which adorns to-day the rotunda of the Prado (Cat. No. 885), had not been studied until recently, when Elias Tormo convincingly proved it to have been painted before 1634 for the Salon of the Kings of the Buen Retiro Palace. It celebrates the recapture in 1626 of the Port of Salvador in Brazil by Don Fabrique de Toledo, and shows the Spanish commander making the defeated foe kneel in homage before the King in far-off Spain. The victorious monarch is represented on a tapestry between Olivares and the Goddess of War, who holds a laurel wreath above his head. When he was Crown Prince, Philip had been taught drawing by Mayno, and we may surmise that after having become King, and appointed Velasquez his Court painter saying that in future he would permit himself to be painted by no other artist, he made this one exception in favor of his former instructor. At any rate, Mayno knew and had known both of his models intimately, and whether he painted the picture in which they figure long or shortly before 1633, he would not have made them look younger than they did in 1626, the date of the event represented. Now in comparing Mayno's with the Villahermosa and the two aforesaid Prado portraits, we see that in all of them the King appears to be of about the same age, except that he is younger in the Villahermosa example. In Mayno's picture, which cannot have been painted before 1626, the King looks almost exactly as in the Prado portrait with the petition—he might have been a little



Fig. 21. VELASQUEZ: OLIVARES.
Duveen Bros., New York.



older, a year at most; and in it, Olivares looks as he does in the Villahermosa example. Leaving entirely aside the evidence of the receipt of Velasquez, this Mayno likeness of Olivares thus proves that the Villahermosa example is the portrait of the powerful minister. We also see that it must have been painted before the end of the year 1624, because it was then that Olivares changed not only his Calatrava for an Alcantara Knightship, but that he began to wear a wig and have his beard shaped differently, so that his appearance underwent a striking change. All his subsequent portraits show him with a wig. The portraits of about 1626, i. e., that in Mayno's picture and the full length which came a few years ago from Dorchester House to the Museum of the Hispanic Society in New York, and which Justi very correctly dates *circa* 1626, show a more wedge-like and expanding downward shape of the broad beard than in the Villahermosa portrait, where it also is broad but rectangular.

Besides its value as the earliest portrait of the Count-Duc by Velasquez the Villahermosa portrait has the rare importance of having been the original model for the *grisaille* of Rubens which Paul Pontius copied in his famous engraving. This large engraving was executed before 1629, since Matthaeus Marian made use of it for his engraved frontispiece of the Petronius, published in Frankfort on Main in 1629 and dedicated to Olivares. The *terminus ante quem* can be fixed still more exactly from a letter of Olivares to Rubens of August the 8th, 1626, written from Madrid and in which the minister expresses his thanks for the engraving which Rubens has had made. The original from which the engraving was made is entirely the work of Rubens. It is a *grisaille* painted on a panel of oak (om, 60 x om, 43) which is now in the Cardon Collection in Brussels. In this original of Rubens¹ Olivares wears a fur coat, the knight's cross on his chest is lightly indicated in black, the coat of arms is merely suggested and of course the verses of Gevartius and the inscriptions are missing. The engraving is inscribed: Ex Archetypo Velasquez. P. P. Rubenius ornavit et Dedicavit. L. M. Paul Pontius Sculp.—This "Ex Archetypo Velasquez" is the acknowledgment by Rubens of his having used a portrait of Olivares by Velasquez as his model. We know that he had to have recourse to some existing portrait, since he did not make the personal ac-

¹ Smith's Cat. Raisonné, No. 1151; Max Roose's, No. 1011; Duke of Hamilton's sale, No. 11.

quaintance of the minister until 1628 when on his second journey to Madrid.

It is singular that no one had ever been concerned to find out which was the portrait of Velasquez Rubens used for his *grisaille*. Justi only said that the original by Velasquez must have been earlier than the Dorchester House portrait because the hair was natural and the wig missing. It seems to us absolutely certain that Rubens got from Velasquez some sort of drawing or sketch of Olivares, a bust, with the head finished, and the costume with the cross on the chest but slightly indicated, otherwise Rubens would not have given his personage a fur coat, an entirely characteristic costume for the Flemish master, but so little befitted to Olivares that it was changed in the engraving to the conventional armor. Where no doubt can exist, is in the fact that it is not possible to connect the portrait of Olivares, which was sent by, or from, Velasquez to Rubens and used by him, with any other work by Velasquez except the Villahermosa portrait. It is not the date alone at which Rubens painted his *grisaille* (1625 or very early in 1626), which points to that conclusion. It is an inevitable conclusion from the complete similarity of the heads in everything, pose, lighting, etc. The one is evidently painted from the other.

In regard to the hypothesis first made by Beruete, but afterward recanted by him, that the Villahermosa pictures were done in the master's studio and with his assistance, there has never been any literary or documentary information that Velasquez had a workshop at that time; on the contrary, every evidence disproves its possibility. If the young artist came early to an honorary position as a painter as well as an officer of the Court, his material returns were small and even his paltry salary was not paid regularly, so that he must have rejoiced to get orders from rich art lovers. We know by Velasquez' receipt that when the pictures were painted he had not reached his twenty-fifth year. He could not have had a studio where, besides some young errand boy and cleaner, he could employ pupils able to execute copies of some quality.

Perhaps the most convincing proof, a material one, that these portraits are the work of Velasquez, and of him alone, is furnished by the *pentimenti*, which are to be seen all over the pictures (and not only about one hand of Olivares as noted by Beruete). Neither can the assurance and sensitiveness of the outline be possible in a

copy. Further evidence that they are the work of Velasquez is furnished by the character as well as the power and beauty of the technic. In the first edition of his great work, Justi writing of the Dorchester House portrait of Olivares said: "It is the most important portrait in the earliest Sevillian style, and its authenticity has been doubted because that style is otherwise unknown. The peculiarities of figure and head acutely observed and finely expressed, the accuracy with which attitude, costume and insignia are reproduced, as thought out both by the artist and his subject, make it a biographical compendium painted with the *caractéristique* of a Mocenigo. . . . The self-conscious glance seems to say: *Todo es mio*—as he remarked to his predecessor Uceda about the time of Philip's accession. The treatment recalls the Shepherds in its drawing, firm and not without rigor, execution with spare impasto, rounding of contours effected by broad light shading."

This description can be used word by word in connection with the Villahermosa portrait of Olivares, and even more justly since it is of earlier date than the Dorchester picture. The costume (in the Olivares more than in its companion Philip) is treated in a manner we never see again after Velasquez' first trip to Italy, and which brings to mind not so much the two artists who before his appearance in Madrid were known as the best portrait painters of Spain, Sanchez Coello and Pantoja de la Cruz, as Antonio Moro, the master they took as their models. It is evident from our pictures that Velasquez always knew how to paint the costume in all its details in a splendid way and with an authority and a charm of his own, but there is a great difference between the solidity of his first manner, the broader style of the thirties, and the flower-like painting of his later work beginning with the rose and silver costume of the Fraga Philip and ending with the soft toned bouquet of colors of such a picture as Infanta Margarita in the Vienna Museum. After leaving Seville in 1623, Velasquez did not at once give up his first manner, the *tenebroso* style which was then in vogue in Toledo, Valencia and Madrid as well as in Andalusia. The Villahermosa portraits are therefore in manner near that of the master's Sevillian period, a manner marked by relief and expression, firm drawing, clearly defined outlines, vigorous and precise modeling brought out under a lateral light striking from a height, and plain neutral backgrounds.

GUARDI'S DRAWINGS AND THEIR RELATION TO HIS PAINTINGS · BY GEORGE A. SIMONSON

GUARDI'S drawings and sketches are not nearly so well known as his views of Venice with their iridescent skies, blue-green lagoons and marble palaces.

It is a Greek philosopher who uttered the paradox, that the half is more than the whole. When Guardi transferred his activity from canvas to paper, his power of suggestion seems to have doubled and more than doubled. As in literature a terse statement may be more eloquent than an elaborate peroration, so a mere sketch may be infinitely more suggestive than a finished picture. With very few strokes of the pen, Guardi is sometimes able to convey a much more vivid image of a scene of human life than with the full resources of his attractive palette.

Whilst in his oil paintings Venice is represented in the gorgeous apparel of its local coloring, it is the contours and outlines of its edifices and inhabitants which spring into prominence in Guardi's black-and-white work, which is his simpler vehicle of expression. Stripped of the attribute of color, buildings and figures give him much freer scope for crisp handling of line and emphasis. Whereas the figures merge closely with the general setting of his paintings, they stand out in strong relief in his drawings and bind together, as it were, the loosely drawn topographical element. What is lost on one side of his art, namely that of the painter, is gained on the other, which may be called the stylistic side.

Of the idiosyncrasies of his style and technique, his undulating, slightly curved lines are perhaps the most striking. They are not, as they might appear to the uninitiated, the outcome of temperamental weakness, but, on the contrary, evidence of artistic strength and fibre. They hall-mark, as it were, his slightest sketch, making it almost as unmistakeable as a drawing by Rembrandt. It is because Guardi, who was endowed with such a fine eye for the picturesque, found out his proper sphere in art, that he was able, by sheer bravura and virtuosity, to triumph over his own defects as a draughtsman. He is most felicitous in the elimination of all detail irrelevant to decorative effect, and the shorthand which he evolved to make palpable in outline whatever objects struck him most in his

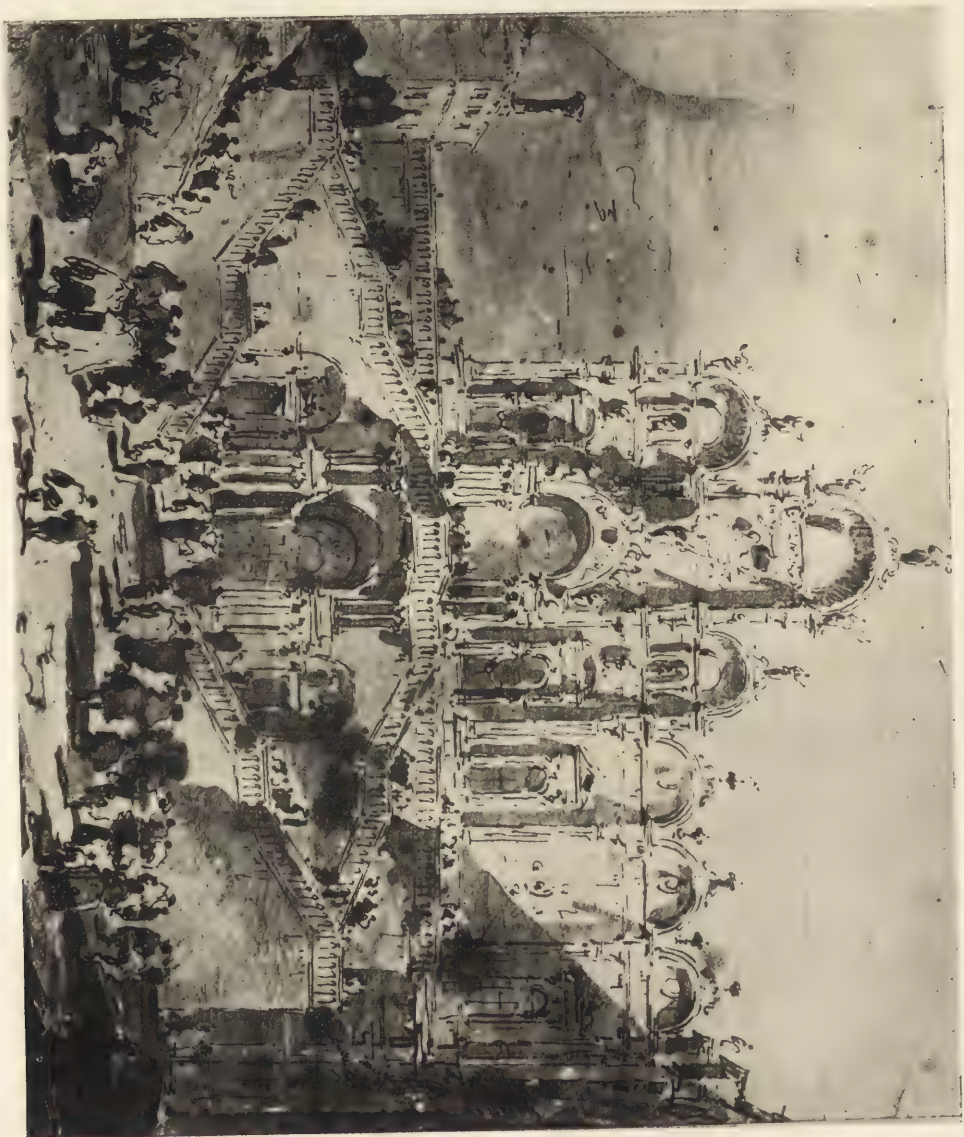


Fig. 22. GUARDI: SCUOLA DI SAN MARCO.
Collection of Mr. Lamperli, Milan.

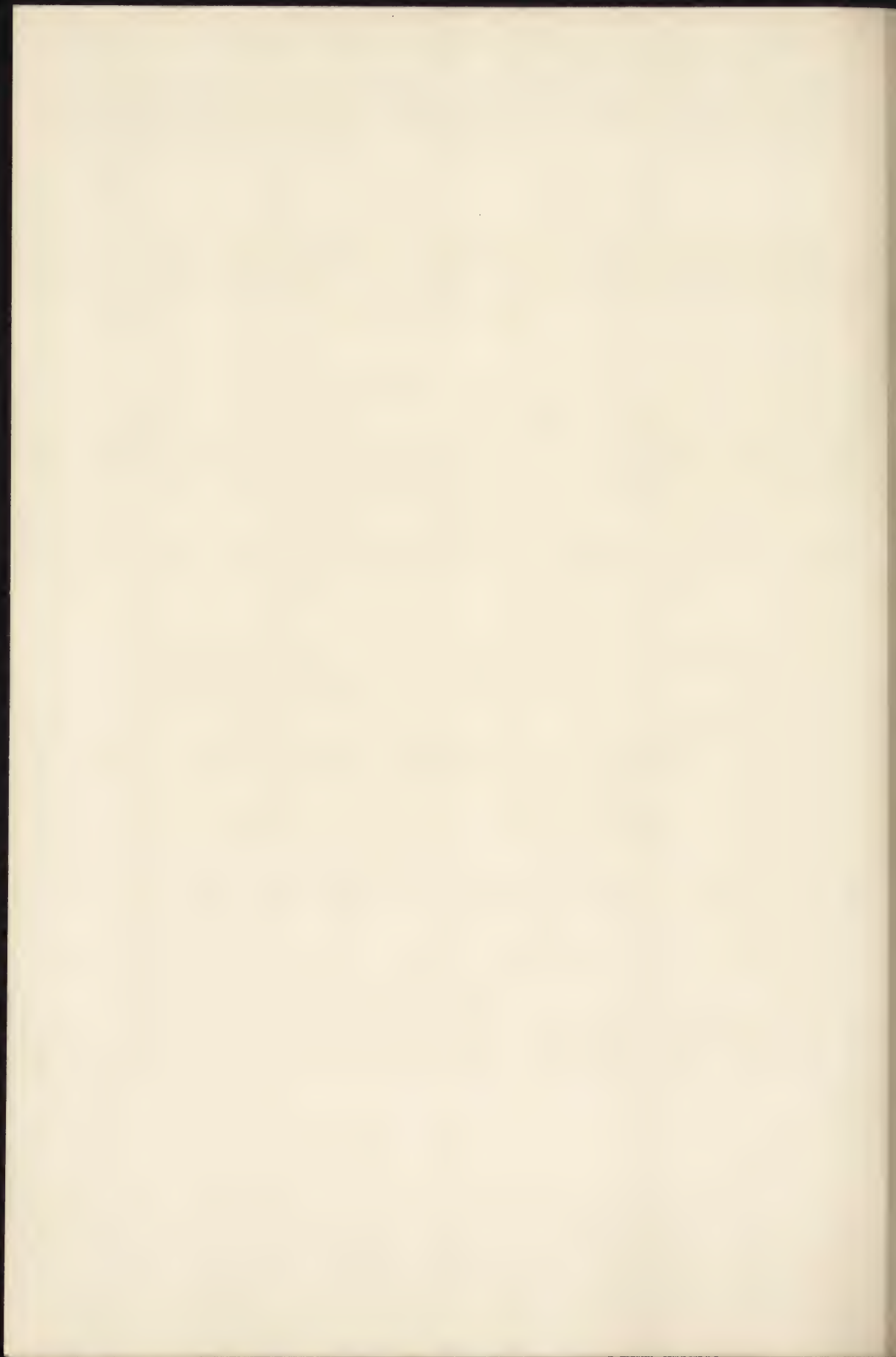




Fig. 23. GUARDI: S. MARCO.
Metropolitan Museum of Art, New York.



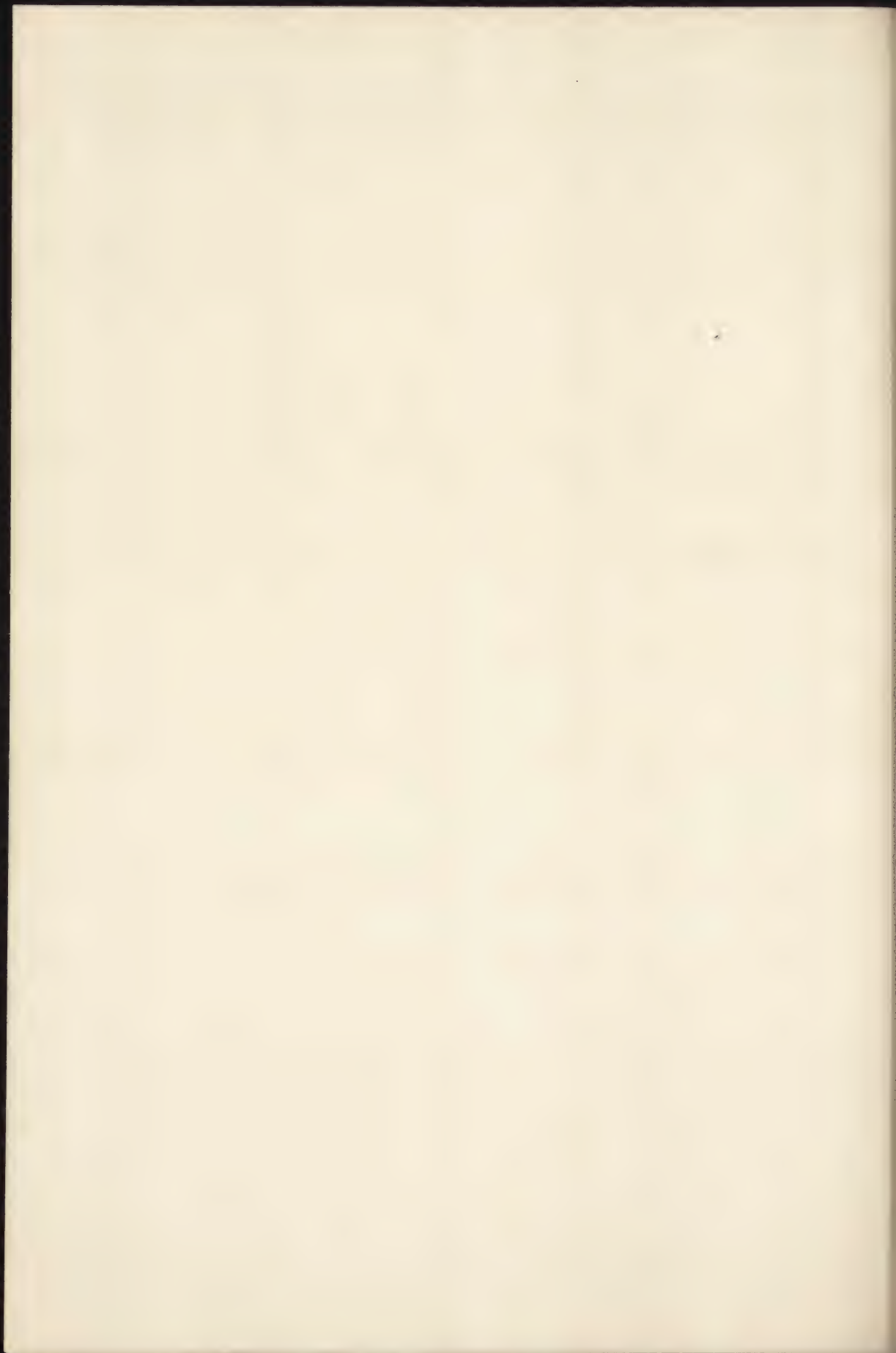
Fig. 24. GUARDI: ARCHITECTURAL VIEW.
Metropolitan Museum of Art, New York.



Fig. 25. GUARDI: BULL-FIGHT.
Metropolitan Museum of Art, New York.



Fig. 26. GUARDI: LAGOON.
Metropolitan Museum of Art, New York.



surroundings, be they Venetian palaces or figures, or both, could not be carried further.

Whistler is reported by a competent authority to have pointed out a certain resemblance between Guardi's and his own work. In the handling of figures the Venetian undoubtedly excelled Whistler, when the latter trespassed on his own ground.

Guardi was not nearly so accurate and reliable a topographical draughtsman as his teacher, Antonio Canale. He had obvious academic shortcomings. He is said to have been incapable of drawing straight lines. This accomplishment is a necessary one in the case of an architect whose designs have a utilitarian purpose, but not in picturesque landscape.¹ Guardi's aims were higher, and he never forgot that he was a painter, whatever the medium was in which he worked. The harmonious soft tones of his painting are foreshadowed in his judicious use of sepia with delicate suggestion of atmosphere, space, light and shade.

Guardi may have occasionally inclined too much towards pictorial effect and sacrificed truth, as, for instance, in a sepia study from the Lanna Collection in which he has slightly shifted from its proper place the Colleoni Statue in Campo SS. Giovanni e Paolo. But art may be described as a compromise between what an artist feels and what he sees, and it is better that Guardi's caprice should have asserted itself, than that he should have left the world literal renderings of Venice which could by no possibility have brought home to us that romantic element infused into his portraiture of his native city.

Guardi's attitude towards nature has been recently discussed.² Did he paint his landscapes entirely from nature? Let his drawings be our starting point in approaching this question. Guardi turned out an infinity of sketches washed with sepia or bistre, some of them rough jottings, others finished studies. One and all of them seem to have been taken direct from nature. In many cases not only the original drawings, but the paintings corresponding to them, have

¹ Guardi's nearest approach to a topographical design is a drawing which I recently discovered in the Victoria and Albert Museum, London (Dept. of Engraving). It represents the interior of the Church of SS. Giovanni e Paolo at Venice, 1782, and bears the following inscription: "Interno della chiesa dei SS. Gio. e Paolo, e sue figure che dimostrano la funzione che anno (*sic*) fatto nel Pontificale del Papa Pio VI l'anno 1782 a Venezia." This large sepia study was worked into Guardi's painting of the *Te Deum* in honor of Pius VI. which is in the Groult Collection in Paris.

² See Konrad Lange's article, "Guardi's Segenspendung Papst Pius VI.," in *Münchner Jahrbuch II. Halbband der bildenden Kunst*, 1911.

come down to us. Besides these more elaborate studies Guardi produced many small sketches of Venice in oil, on panel and on canvas, as well as in water color, and he has rightly been called the founder of the sketch, that is, the modern *pochade*, which now occupies a place of its own in artistic production. Being a rapid worker, he must have painted many landscapes entirely from nature in single sittings, and this may account for that *plein air* appearance which many of his paintings have; the whole or parts of others, founded on his black-and-white work, may have issued from his studio. All landscape painters, as is well known, allow themselves a certain latitude in the insertion of figures, and Guardi was sometimes dependent upon the directions of his patrons¹ in this particular. After having blocked in his figures in his drawings he, as a rule, transferred them to canvas without any material alterations.²

The more closely Guardi's drawings are studied, the more surprising it appears that he did not practise etching. Not only did he live in the age of the revival of that long-neglected art, but his own master was its foremost exponent. Though it is somewhat dangerous to speculate what an artist might have achieved in a medium which has a different technique from that in which he worked, it seems to me that Guardi had certain qualifications, perhaps greater than Canale's, just for etching, which in some ways is a subtler vehicle than drawing. It is not until Whistler appeared that the first notable modern series of etchings of Venice was produced, and I recall this fact in order, by way of contrast, to lay stress upon Guardi's attitude towards topography, however freely he rendered it.

Whilst Whistler, in some of his etchings (I am here only concerned with them) was so indifferent to the localization of the point of view of Venice which he selected that, much to the regret of its many lovers who have a sentimental attachment for its scenery, he worked direct on the plate without reversing, and one must see the etchings through a looking-glass to bring them back to the actual positions of the scenes delineated, localization was so essential to

¹ See the author's monograph on *Francesco Guardi*, p. 42.

² The drawing by Guardi, which belongs to Sig. Lamperti of Milan (Fig. 22), shows the Scuola di S. Marco, the masterpiece of the Lombardi, partly hidden from view by a staircase temporarily erected in front of it in honor of Pope Pius VI. The shadow, thrown diagonally across it, comes from the church of SS. Giovanni e Paolo, which is to the right of the Scuola. Numerous figures are in the foreground.

An oil painting by Guardi, exactly corresponding to the study here reproduced, turned up at the sale of the Doucet Collection in Paris last June. In the left-hand corner of the drawing are the initials of the German collector, Edward Habich (of Cassel).





Fig. 27. POPE BENEDICT XIV. BRONZE.
Metropolitan Museum of Art, New York.

Guardi that he often went out of his way to inscribe the names of places on his sketches, even when their subjects are of no particular topographical interest.

A BRONZE BUST OF POPE BENEDICT XIV . BY JOSEPH BRECK

THE little bronze bust of a pope (Fig. 27) which forms the subject of these notes was recently purchased by the Metropolitan Museum of Art, and, although it has been briefly described in the Museum Bulletin (VII, p. 194), is now illustrated for the first time. The coat-of-arms occurring in the ornament of the orphreys establishes beyond question the identity of the pontiff represented as Prospero Lambertini (1675-1758) who assumed the name of Benedict XIV upon his election as pope in 1740.

As to the personality of Benedict XIV, discreet politician, generous patron of the fine arts and accomplished scholar, one cannot do better than quote from the pages of the *Président De Brosses*: "Lambertini, Bolonais, archevêque de Bologne, bonhomme, uni, facile, aimable et sans morgue, chose rare en ceux de son espèce; goguenard et licencieux dans ses discours; exemplaire et vertueux dans ses actions. . . . Il est d'une taille au-dessus de la moyenne, assez gros, d'un tempérament robuste, le visage rond et plein, l'air jovial, la physionomie d'un bon homme; il a le caractère franc, l'esprit gai et plaisant, le propos libre, les mœurs pures. . . ."

A fitting illustration for this veracious if not unduly reverential word-portrait is the small bust in the Museum's collection. The furred calotte, the embroidered orphreys of the cope, the morse, are obvious enough symbols of the pomp and circumstances of office, but the shrewd, kindly face appears to be a true portrait of the man himself, modeled with the directness and unflattering observation quite naturally absent from the official portraits. The bronze has been cast in the *cire-perdue* method from a sketch evidently for a larger portrait bust, and, in consequence, retains all the charm and promise of fresh inspiration. We have here a sculptor of only moderate ability, but at his very best. The completed work, we may rest assured, would immediately have betrayed in its polished surface

the petty ambitions and rampant cleverness of the Roman school of sculpture in the mid-eighteenth century.

This bust may be ascribed, tentatively at least, to Pietro Bracci, a Roman sculptor and restorer of antiques, who was born in Rome in 1700 and died there in 1773. One of the least bad of the late baroque sculptors, Pietro Bracci held an important position among his contemporaries. The tomb of Maria Sobieska in the Vatican, the tomb of Benedict XIII in S. Maria sopra Minerva, and the tomb of Benedict XIV in the Vatican are three of his principal works. Bracci executed another portrait of Benedict XIV besides the standing figure of the monument in S. Peter's, namely, one for the Ospizio dei Pellegrini of S. Trinità. To him may also be ascribed in all probability two marble busts of Benedict XIV, one in the Grenoble Museum and the other in the Kaiser-Friedrich Museum in Berlin. The first is reproduced by Gonse in *Les chefs-d'œuvre des musées de France* (p. 203) and attributed to Pietro Bracci. The second was formerly attributed to an anonymous Italian master of about 1750, but in the excellent new catalogue of the Renaissance and later sculptures in the Kaiser-Friedrich Museum the piece is given with a query to Pietro Bracci.

ANOTHER EARLY REMBRANDT? · BY ABRAHAM BREDIUS

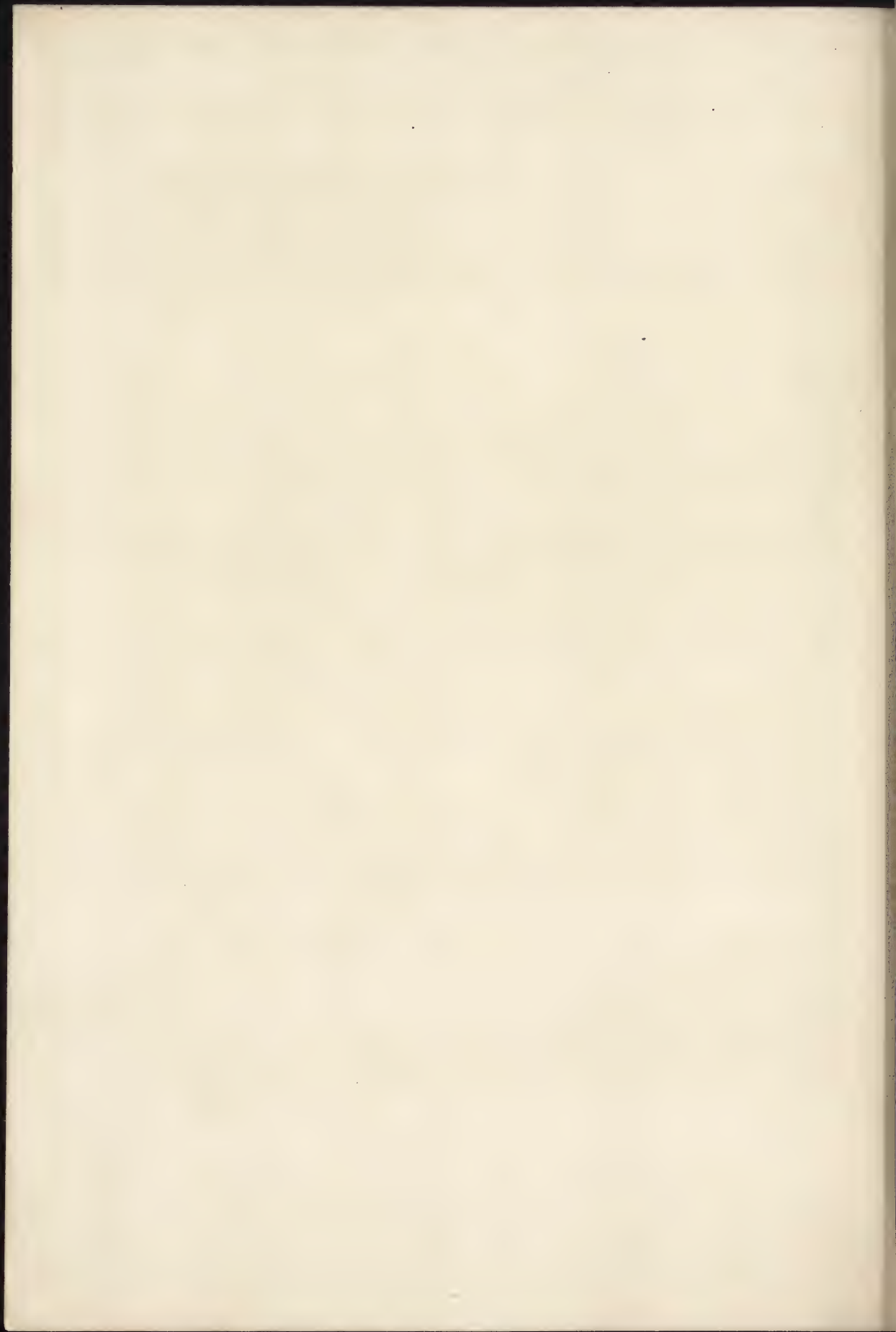
IN the first number of this periodical Bode published a couple of early Rembrandts, one dated 1626. I had the good luck to see them both—the Balaam was found in Amsterdam, several years ago, and I brought it myself to Berlin for the proprietor, who wanted it to be restored by Hauser!

Now recently Mr. Gaston Neumans, who lives in Paris, showed me a picture which he presumed to be an early Rembrandt (Fig. 28).

It represents St. Peter in Prison, a subject which Rembrandt treated in 1631, in a similar but more expressive way. The reproduction makes a description of the picture unnecessary. The prevailing colors are grayish blue and straw-yellow. The light-effect is truly Rembrandtish, and the painter was endeavoring to obtain a fine chiaroscuro. The face, like those in the Tobit picture, is less expressive, but here we have a man who is alone, and in a contem-



Fig. 28. REMBRANDT: ST. PETER.
Collection of Mr. Gaston Neumans, Paris.



plative mood. This quiet contemplation is well expressed in the head. The folded hands remind us of those of old Tobit in the Tobit picture.

I first believed the picture to be painted by Benjamin Cuyp. This master certainly has studied earlier works of Rembrandt, whose influence is strongly visible in most of his pictures. But his way of painting is rougher, his drawing less correct and serious, his touch less restrained, his chiaroscuro less fine.

I think we may consider also this St. Peter to be a very early work of Rembrandt, dating near to the Tobit picture of 1626.

26th July, 1913.

To the Editor of ART IN AMERICA.

Sir: Since sending you my notes on Whistler's self-portraits in oil, appearing in the current issue of ART IN AMERICA, I have come across (in Paris) an additional portrait, the existence of which, until now, has remained unknown. This painting is of the artist's head and shoulders and is executed on a wooden panel measuring $10\frac{1}{4}$ inches by $7\frac{1}{4}$ inches. The date is about 1860. It will be fully described and reproduced in my forthcoming iconography of the Whistler portraits and caricatures (London and New York: John Lane).

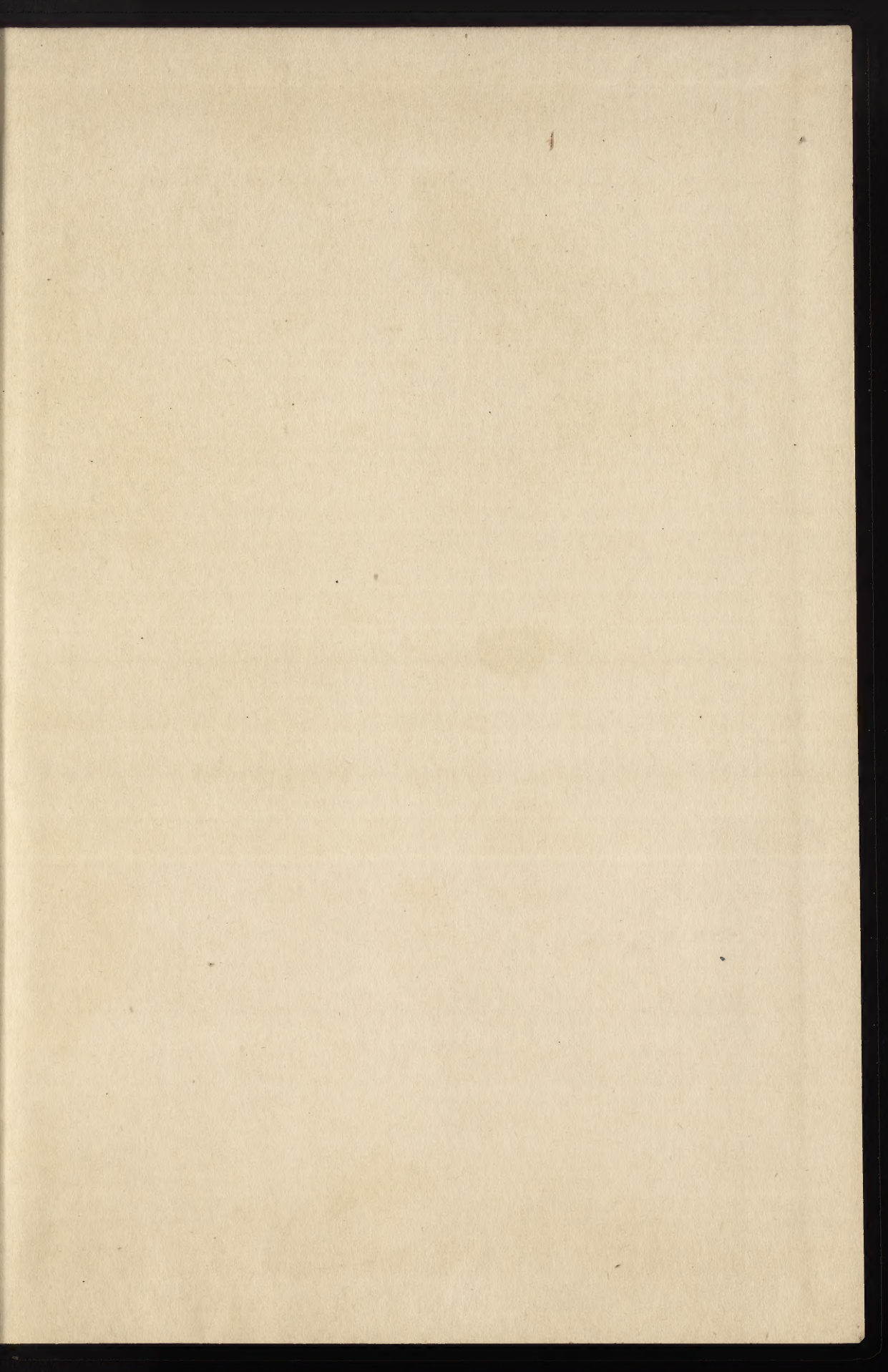
I catalogued the artist's "Brown and Gold," shown at the Paris Exhibition of 1900 (not Mr. Vanderbilt's painting of the same name), as having been destroyed. This was believed to have been the case by all writers on Whistler. As a matter of fact, it was repainted by the artist and is still in existence, in London. This fact has not before appeared in print.

Very truly yours,

A. E. GALLATIN.

The author of the article in the July number, "A Starnina Attribution," is Frank Jewett Mather, Jr.





GETTY CENTER LIBRARY



3 3125 00455 0923

